

VOGUE

AUSTRALIA

Fashion
and beauty
return to
realness

Margot
in conversation
with Greta Gerwig



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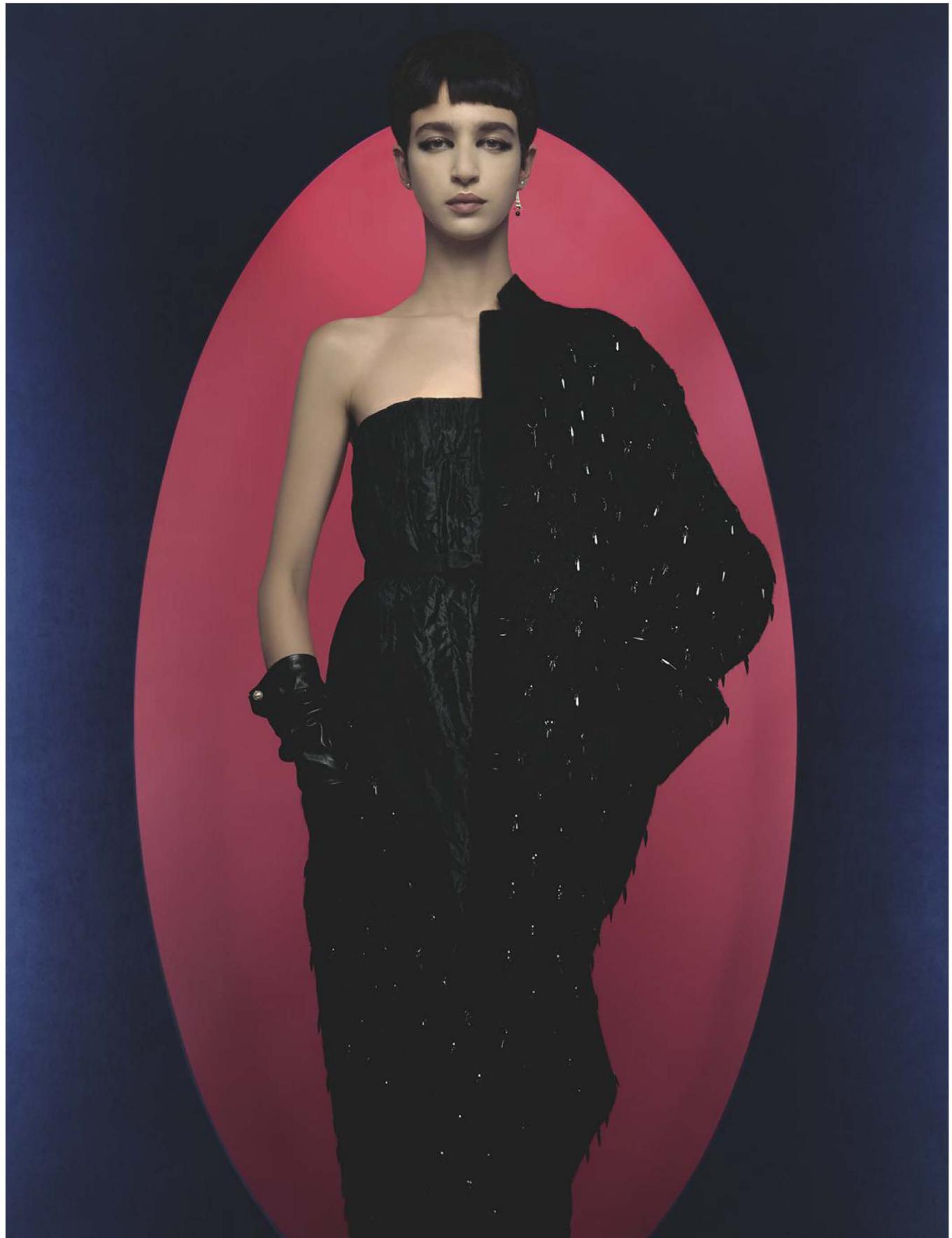




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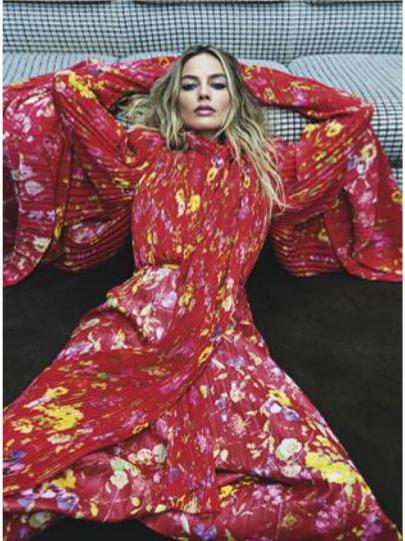


BREITLING

August 2023

VOGUE

AUSTRALIA



Margot Robbie wears a BALENCIAGA top, skirt and boots. Make-up from CHANEL, starting with Les Beiges Water-Fresh Complexion Touch in B30, Les Beiges Eau de Blush in Light Peach and Les Symboles de Chanel Highlighter in Pearly White; on eyes: Les 4 Ombres Quadra Eyeshadow in Parure Baroque, Noir Allure Mascara in Noir, Le Crayon Yeux Eye definer in Noir and Crayon Sourcils Sculpting Eyebrow Pencil in Brun Naturel; on lips: Rouge Coco Baume in Natural Charm.

Stylist: Christine Centenera
Photographer: Mario Sorrenti
Hair: Shay Ashual
Make-up: Pati Dubroff
Manicure: Honey
Set design: Philipp Haemmerle
Production: Hest Inc

100% of the proceeds from the sale of this issue will be donated to the UNHCR.

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Dress with purpose. That was the focused undercurrent of a high-octane new season.

39 Soft launch

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40 Take the focus

The standout accessories from autumn/winter '23/'24 were a mixed bag of delights that swung from expertly crafted investments to mood-boosting fancies. Every piece demands attention.

46 Bold strokes

Marked by the signature grooves of Prada's Saffiano leather, the Galleria handbag is a show of modern elegance. Little wonder it's enjoying a renaissance.

48 Now you see me

In a fashion world pushing for liberation, underwear is defying conservatism to become valid outerwear in the modern wardrobe.

But what's driving the shift?

50 Treasure seeker

Against the backdrop of Tuscany, Cartier embarks on a journey of sublime beauty and historical splendour to present its newest high jewellery creations.

54 Curated by:

Robert Mercier

The French artist and craftsman, whose pieces have been worn by the leading women of our age, shares what's powering his unique outlook.

56 Final cut

For her directorial debut, the actor, writer and now filmmaker Alice Englert excavates the incontrovertible bond between mothers and daughters.

60 Flying high

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62 Grand gestures

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65 Sun seekers

A new coffee table book celebrates the bohemian spirit of Byron Bay.

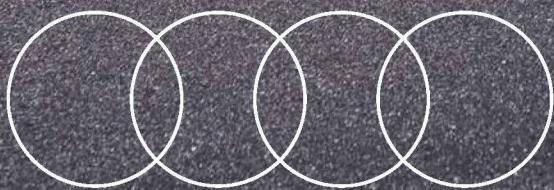
66 Changing gears

Motorsports drivers are some of the fittest athletes around. Meet the women behind the bodies of our most elite sportspeople.

71 Barbie girl

Things don't get bigger than right now for Margot Robbie. For the actor's fourth *Vogue Australia* cover, we sat in on an exclusive conversation with her director Greta Gerwig on the movie we've all been waiting for.

Progress you can feel



Flexibility means freedom

The Audi Q5 TFSI e Sportback

Combining zero tailpipe emissions and silent motoring with the proven range of a conventional engine, the Q5 TFSI e plug-in hybrid effortlessly adds a new dimension to the iconic versatility of the Q5 range.



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Emerging from the artifice of filters, Zoom meetings and on-screen socialising, both fashion and beauty are aligning. So, are we entering a new age of authenticity?

90 Opening lines

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104 Divine feminine

Dreamer, designer, unstoppable force, Dilara Findikoglu creates with urgency and laser focus to pursue a new liberated version of womanhood.

108 One night only

This September, the stars align and converge on London for the second-ever *Vogue* World. The starry celebration of fashion and the arts, set against the backdrop of the cultural capital's Theatre Royal Drury Lane, sees models, actors, designers and more gather in style.

116 Best of British

Intrepid and intriguing, a new chapter begins at Burberry with Daniel Lee pushing the past into the future.

120 Solar flair

Experimentation and self-expression have always been Gucci's main game, reinvigorated anew in glinting hardware and glittering accoutrements that catch the light.

126 Come undone

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132 Squeaky clean

For smooth, luminous skin, we love these moisturising and lush-scented body soaps and washes in chic shapes and bottles worthy of display.

134 Budding beauty

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136 In my skin

Faced with lifelong conditions, these four women have each forged an inspiring path to self-love and acceptance.

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Editor's letter



Margot Robbie was the clear choice for our August cover. Not only to illuminate *Barbie* and her epic performance in the title role, but to celebrate her achievements beyond her career in front of the camera. Margot has lit up our covers three times since her first in 2015, and I continue to marvel at her talent, dominance and confidence, and the ease with which she seems to hold it all. She's an inspiring authority.

Though she rules the screen, Margot is also a respected producer and one of the founders of production company LuckyChap Entertainment, which co-produced *Barbie*. The film is her project in front of and behind the screen. And it's not the first. Over the past decade, LuckyChap has achieved more than her fans may know with credits including films *I, Tonya* (2017) and *Promising Young Woman* (2020), and the 2021 Netflix miniseries, *Maid*.

She is an inspiration not only to the people who work with her closely, but is also a pioneer in many ways for women in her industry: a clear decision-maker, a negotiator, an organiser, a champion of filmmakers, writers and actors. She is a serious multi-hyphenate player and one of the most important (Australian) women in the film industry. Her movies make money, and waves, and she uses her influence to achieve something relevant.

Barbie, directed by Greta Gerwig, is an important movie for now, helping to inspire female empowerment. The clear message is that you can be whoever you want to be, that we are makers of our own destiny. It has a strength as well as being

entertaining and funny – qualities we also love about Margot. As well as her down-to-earth, self-effacing Australian sense of humour, she is warm and relaxed, and makes these towering feats seem so easy.

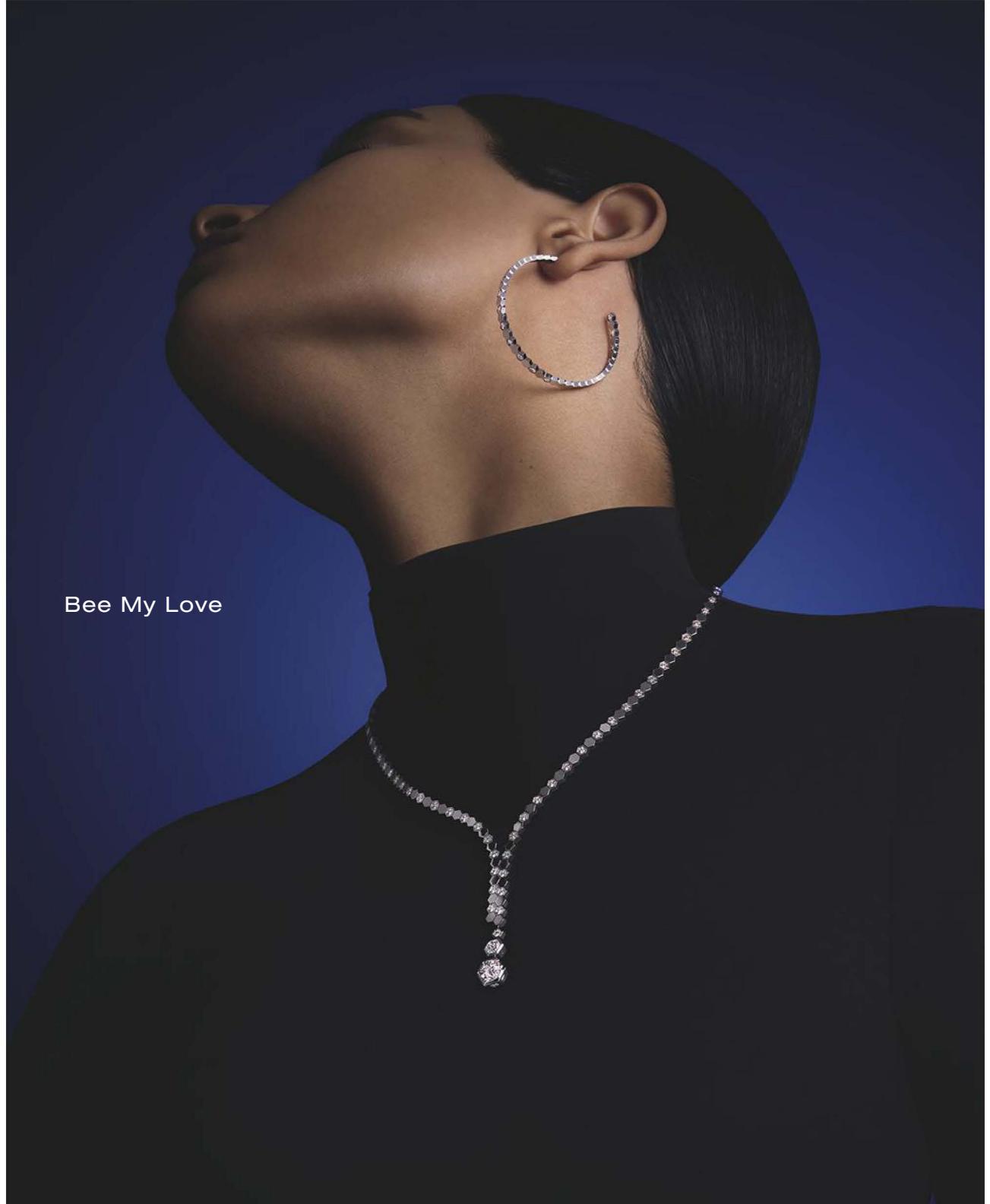
Of course, an issue that leans into *Barbie* also deals with notions of beauty, body stereotypes and realness, topics Noelle Faulkner muses on in her essay 'The whole picture' (see page 86).

From the first time we shot Margot eight years ago, she has grown into this formidable person known for her exceptional work. Another person whose body of work we admire is the unassuming Daniel Lee, chief creative officer of Burberry. His debut show in London last February was one of those fashion moments: full of expectation. He wore the pressure well and is already flying onto his second and third collections. We are watching closely as we ready to re-wardrobe.

London is humming right now and London fashion week in September will include *Vogue* World – a clever mix of fashion and the arts for one night only at the Theatre Royal Drury Lane. (See our story on page 108.) Models, designers, musicians and dancers will converge to make magic and also be part of a very real celebration of talent. We will be there.

A handwritten signature in black ink, appearing to read 'Christine Centenera'.

CHRISTINE CENTENERA Editor-in-chief



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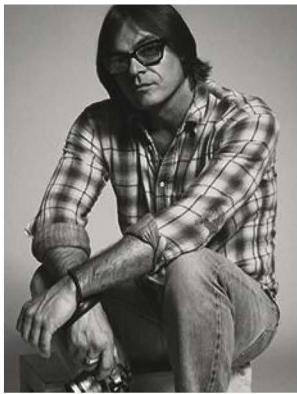
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Contributors

Collaborators behind this issue's cover shoot reveal what it was like working with the one and only Margot Robbie, and the story behind a model's glorious locks.

MARIO SORRENTI

Three years after capturing Margot Robbie for her September 2019 cover of *Vogue* Australia, Mario Sorrenti worked once again with *Vogue* Australia editor-in-chief Christine Centenera to photograph the homegrown star. "This was even better," the revered creative muses. "We have now worked together a few times, so we definitely have established an amazing trust." Confirming the shoot was a collaborative effort, Sorrenti shares that Robbie herself provided great input throughout the process. "The entire day was beautiful, and just got better and better with each picture," he recalls. "Margot was amazing and very generous with her time and energy."



PATI DUBROFF

Pati Dubroff is the make-up maestro behind Margot Robbie's most famous beauty looks and joined the 33-year-old on set to create her head-turning cover image this month. "We decided to do a look that focused on the eye. Lots of black mascara on upper and lower lashes and black eyeliner to frame the eyes," explains Dubroff. The creative first met Robbie seven years ago when the actor reached out. "She liked the make-up she saw on Kate Bosworth that I had done, so she tried me out," she says. On her favourite of Robbie's looks over the years, Dubroff finds it impossible to single out one. "But let's just say this *Barbie* tour will be epic," she hints.



RIKKI KEENE

In order to pull together this issue's cover, *Vogue*'s executive producer and talent director Rikki Keene spent many months liaising with Margot Robbie's team on the topics of location, collaborators and creative briefs. "The last time I worked with Margot was for our September cover in 2019," Keene recalls. "She is the real deal. Margot is supremely talented and genuinely down-to-earth. It's an honour to be part of documenting her meteoric rise as both an actress and a producer." In addition to her modesty, it was the star's professionalism that continues to impress the talent director. "She treats everyone with kindness and respect, from the celebrity photographer to the studio assistant delivering her coffee," says Keene.



TAARA McLAREN

"This was my first time working with *Vogue* Australia and I am utterly thrilled to have had the experience," says Taara McLaren, the Gucci-clad model with trademark tresses who features in 'Solar flair', from page 120. "My hair is the result of having a very loving and dedicated mother," explains McLaren, adding that the striking feature is considered a sign of beauty in India. "My grandmother had beautiful long hair, and she passed that down to my mother, who has now passed that down to my sister and I," she adds. Describing her day on set as a dream, the model shares: "The people on the team were some of my bucket-list creatives who I have wanted to work with for some time."





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Power moves

Dress with purpose. That was the focused undercurrent of a season ruled by decisive shapes, luxurious fabrications and a new breed of high-octane polish to empower.

STYLING KAILA MATTHEWS PHOTOGRAPHS DIEGO LORENZO JOSE



CAMILLA AND MARC coat, \$950. MIU MIU top, P.O.A., and shoes, \$1,770. ST. AGNI skirt, \$579. CHAUMET necklace and rings, all P.O.A. WOLFORD tights, \$75, worn throughout.



ESSE blazer, \$990, and skirt, \$720. CHRISTOPHER ESBER top, \$495. HERMÈS ear cuff, \$9,865, and earrings, \$11,120. BOTTEGA VENETA boots, P.O.A.



Scan the QR code to shop *Vogue*'s edit of the best of the trend.



GUCCI jacket, \$3,900, and top, \$1,800. ST. AGNI skirt, \$579. TIFFANY & CO. necklace, \$28,000. BOTTEGA VENETA earrings, \$1,380.



SAINT LAURENT blazer, \$4,645. BEARE PARK top, \$480. WYNN HAMLYN skirt, \$360. MIU MIU shoes, \$1,770.

Pencil in

Take a feminine stance on power dressing with the pencil skirt emerging as the newest stand-in for trusted trousers. In leg-lengthening lines, it cuts an equally commanding figure.



Call to arms

The assertiveness of a muscled-up shoulder gives a new kind of power to daywear: cast an authoritative silhouette.



Scan the QR code to shop *Vogue*'s edit of the best of the trend.



Left: BALENCIAGA coat, \$4,390. VAN CLEEF & ARPELS earrings, \$34,900, and \$56,500. CHRISTOPHER ESBER shoes, \$1,215. **Above:** CAROLINE REZNIK dress, P.O.A. TIFFANY & CO. ear cuff, \$13,400, and earrings, \$7,050.



LOUIS VUITTON shoes, \$1,830.



Above: SAINT LAURENT shoes, \$1,745.
Below: PRADA shoes, P.O.A.



JIMMY CHOO
shoes, \$1,395.



Hold court

The ladylike appeal of a classic pump gets spiked with a femme fierceness in after-dark fabrications, and sharply honed knifepoints.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.





Scan the QR code to shop
Vogue's edit
of the best of
workwear.



Waist high

It's not all rigour and rigidity, with figure-eight blazers making a convincing play for trophy piece of the season.

Above: CHRISTIAN DIOR jacket, \$7,400, necklaces, \$800, and \$1,150, and bag, \$8,800. SPORTMAX jeans, \$730. **Right:** CHANEL jacket, \$20,190, pants, \$14,970, necklace \$7,290, from the Chanel boutiques. CHRISTOPHER ESBER top, \$795.



FENDI dress, \$10,500, bag, \$6,200, and boots, \$3,390. CARTIER ear cuff, \$17,600, necklace, \$7,050, watch, \$18,600, and ring, \$27,600.

Fluid notion

The tension between leather's rebel-tough overtones and a softer sculptural fluidity, used this season in drapes and folds, is a compelling proposition as the new day dress.

Hot buttons

The cardigan shakes off its demure reputation in second-skin, super fine-gauge knits with enough slink to transition to night. Just add vertiginous heels.



LEE MATHEWS cardigan, \$399, and turtleneck, \$349. BOTTEGA VENETA skirt, \$2,210. BULGARI ring, \$5,100.



MIU MIU cardigan, top, and bag, all P.O.A. MAGGIE MARILYN skirt, \$450.



LOUIS VUITTON cardigan, \$3,900. BIANCA SPENDER top and skirt, both P.O.A. TIFFANY & CO. bracelets, \$11,500, and \$23,600.



THE AUSTRALIAN BALLET

SWAN LAKE

DIRECTED BY

David HALLBERG



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60 THE AUSTRALIAN BALLET



OBJECT OF DESIRE

Soft launch

Daniel Lee's debut at Burberry reframed Britishness with a nonchalant contemporary charm, as seen in these irreverently fuzzy, but still elegant, mules topped with none other than an English rose.

BURBERRY
shoes, \$1,890.



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GIVENCHY '23/24

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ACNE STUDIOS A/W '23/24

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BALENCIAGA A/W '23/24



Take the focus

The standout accessories from autumn/winter '23/24 were a mixed bag of delights that swung from expertly crafted investments to mood-boosting fancies. What they all had in common? Every piece demands attention.

WORDS JONAH WATERHOUSE

Giving shade

Chiselled sunglasses give a futuristic appeal at Gucci, Givenchy and Balenciaga, blocking the glare and creating an air of untouchable mystery. Borrow from the realms of high-performance design in technical face-sculpting shapes.

Cutting edge

Heels were sharpened to the kind of points that looked like they could do damage this season. Ferragamo's red-hot wedges and Saint Laurent's killer slingbacks were literal high points.





Takes it all

As the demands of fast-paced life return, the blown-up bag re-emerged in different variations at Loewe, Burberry and Coach. When toting just a smartphone and keys won't cut it.



Lustre for life

Oversized gold and silver pendants were the season's most unmissable accoutrements. Alexander McQueen's talismans and Simone Rocha's pearl treasures packed a visual punch, while Dolce & Gabbana's oversized ear clasps tapped 80s glamour.

CHANEL A/W '23/24

SCHIAPARELLI A/W '23/24

RODARTE A/W '23/24

LOUIS VUITTON A/W '23/24

VERSACE A/W '23/24

DOLCE & GABBANA A/W '23/24

SIMONE ROCHA A/W '23/24

ALEXANDER MCQUEEN A/W '23/24

Bags of fun

Hand-carried purses with a twist and ample flair give a central focus to any outfit. Take Hermès's artisanal horsehair clutch, or Louis Vuitton's *malle* resembling a Parisian shopfront.

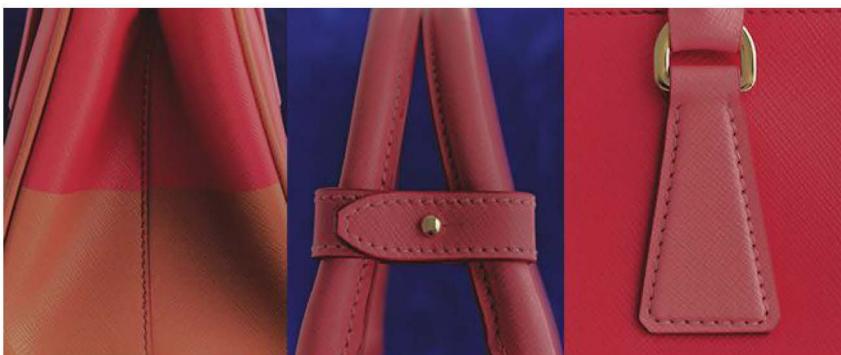




Bold strokes

Marked by the signature grooves of Prada's Saffiano leather, the Galleria handbag is a show of modern elegance. Little wonder it's enjoying a renaissance.

ART DIRECTION ARQUETTE COOKE
STYLING ISABELLA MAMAS PHOTOGRAPHS LAUREN BAMFORD



Few things can be identified by the touch of a finger, but such is the case with Prada's Saffiano leather. In 1913, Mario Prada, founder of a newly opened eponymous leather goods store in Milan, patented a water-resistant, hard-wearing hide that more than 100 years later would remain intrinsic to the brand's accessories range, and identity. The process involves embossing brushstrokes onto heated calfskin before coating it in a wax finish. The resultant textured leather is uniquely robust, a quality it shares with Prada's famous nylon accessories, both slotting neatly into the Italian house's pragmatic and functional approach to luxury for real life.

It wasn't until 2007 when Miuccia Prada – Mario's granddaughter, today helming the family brand alongside Raf Simons – revitalised a finish that was in some ways already immortal. Launched that year, the Galleria handbag, named after Mario's store in the Galleria Vittorio Emanuele II, embodies the clean-lined approach to design Mrs Prada has honed through her career with its square design, replete with polite top handle.

Historically, the Galleria has been favoured in monochromes like black, white, grey and red, classic hues all sprung from the brand's minimalist 90s past, and which match the bag's enduring shape. But a fresh collaboration sees Prada make new moves. Alex Da Corte, the Venezuelan-American artist known for his graphic pop art and sculptures involving neon colours and LED lights, was consulted for a one-off partnership with the brand, producing eight Galleria bags in angular modernist prints. A highlight, in all senses, one rendition sees its top half ablaze in hot pink – timely, given the colour's renaissance – and its other half in an earthy copper shade. The balancing of two opposing yet complementary colours is not unlike the multifaceted nature of the Galleria itself: an accessory that feels of-the-moment, but with a design and composition to last a lifetime.

Left: The Prada Galleria is made up of 83 individual pieces.

LAB.



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Now you see me

In a fashion world pushing for liberation, underwear is defying conservatism to become valid outerwear in the modern wardrobe.

But what's driving the shift? Jonah Waterhouse investigates.

It's not always about what's on the surface, but what's underneath that counts. That is, until the interior becomes the exterior and takes on a whole new meaning. Case in point: Miu Miu's autumn/winter '23/'24 runway show where models wore exposed underwear, underpinnings and intimate garments like sheer shift dresses and stockings, initially designed to be concealed. The opening outfit, a simple cardigan and skirt, featured delicate stockings tugged upwards on display. Following them: knits and hooded jumpers devoid of matching bottom halves, instead paired with cotton briefs that exposed the legs and tights that provided a partial cover-up. That energy was matched by Irish designer Simone Rocha, who

showed revealing gowns not in the provocative, racy style of "naked dressing" – pinpointed in recent seasons by brands like Versace and David Koma – but in a personal way, through boudoir dresses and loose-fit bloomers that weren't intended for seduction, but for rest and slumber.

So, why the harnessing of underwear as real-world pieces, made to be worn out and about? An obvious first answer is the trend of sheer pieces; fabrics became more and more transparent in recent seasons, necessitating a beautification of what's on show. "As an underpinning, especially as we make so much in sheer fabrics, I wanted to consider what the exposed pieces beneath could be," Rocha shares of her collection. "It is about an

intimacy and how an intimate thing can become a protective thing, which can [also] be seen." For women, underwear has long connoted intimacy and privacy, but as Rocha posits, it can also be used to represent strength and power. The prevalence of comfortable undergarments being worn as outerwear on the autumn/winter '23/'24 runways – from Miu Miu to Ferragamo and Jacquemus – embodies not only this, but a new liberation away from age-old social standards that dictate when, and where, undergarments can be worn. It's something cult designers Maryam Nassir Zadeh and Paloma Wool have recognised, selling sheer clothes designed to be layered with stockings and underwear, helping to bring underthings, quite literally, to a visible perch.

Laird Borrelli-Persson, a fashion historian and US *Vogue*'s archive editor, sees the prevalence of discernible underpinnings as the latest unpicking of modesty in women's fashion. She mentions corsets, which were strictly hidden until the 1980s and 90s, before anti-establishment designers Vivienne Westwood and Jean Paul Gaultier made ones for being worn on their own. Provocative at the time, they were gradually distilled into fashion's wider sphere, and now, are an accepted item of clothing for everyday wear.

"Change comes by rejecting – or I prefer to think of it as 'spring-boarding' – the past," Borrelli-Persson says. "You affect change by morphing, building on, or rejecting what has come before. When these changes vibe with developments in culture, they have a particular relevance."

Discussions about women's rights in 2023 are a cultural touchpoint, as the egalitarian future many hoped for hasn't materialised. The US Supreme Court's overturning of the Roe v Wade abortion ruling last year was a reminder that gender equality is a constant fight. Fashion reflects the world, and the harnessing of clothes once considered off-limits serves as an act of rebellion, pushing against patriarchal policing of modern womanhood.

The past few years on the runways, where fashion designers have been exploring more liberated views of feminine dressing, can be read as an expression of this. During autumn/winter '22/'23, runways were filled with barely there party looks, from netted skirts at Prada to transparent camisoles at Fendi. Then, for spring/summer '23, diaphanous clothes were presented not just as decorative, but as wardrobe items made for everyday; take Ferragamo's gauzy kaftans or the size-inclusive party dresses by emerging name Ester Manas. The inclusion of actual underwear is a logical next step and, paired with the post-pandemic desire to dress emphatically after a year of tracksuit pants and slippers, created a perfect storm of expression – one that Libby Page, Net-A-Porter's market director, says translated at the check-out.

"Following spring/summer '23 fashion month, we saw customer searches for 'sheer tops' increase by 600 per cent compared to the previous season, and a 400 per cent increase in searches for transparent heels," Page notes. While she says visible underthings might still be "a little risqué" for Net-A-Porter's clients, she predicts forthcoming popularity through modern,

minimalist embraces of undergarments, and mentions Bottega Veneta's autumn/winter '23/'24 show, where ultra-fine dresses had briefs and boned corsets underneath. Page specifies there are ways to wear these pieces as outerwear for early adopters, who are already experimenting with what's in the underwear drawer; take nude bodysuits, which offer "a more understated approach that embraces nudity in a subtle and chic way", while also noting emerging designer Clio Peppiatt and her wearable bustiers.

Other brands are focused entirely on underclothes made to be worn as outerwear. American brand HommeGirls was launched by Thai American designer Thakoon Panichgul in 2019 and popularised men's-style elastic boxer shorts for women. Famous women, from Lisa from Blackpink to Tracee Ellis Ross, wear HommeGirls's jockeys tucked visibly over their trousers or skirts, or simply alone as outerwear, as a comfortable alternative to lacy, form-fitting lingerie. Panichgul says men's underwear, and its looseness when sitting on the body, creates sex appeal "because you're able to see femininity a lot more".

Harrolds, HommeGirls's Australian stockist, reports continued success from the brand, and buyer Amber Malatt says customers enjoy layering them on their own or having them peek out from under waistbands. "As we enter a new way of dressing, veering away from high-octane glamour of past seasons, a newfound appreciation for subtle minimalism [has taken] centre stage," she shares, in part explaining the swing away from overt sexuality, to a more personal sensuality. For Panichgul, the brand's intention is for more long-term change. "It's speaking to the idea that women are controlling their own narrative of what it is to be sexy, or be themselves," he says.

He's one of many, trying to push the needle on what has historically been the opposite of this. Until now, underwear has been considered the most intimate, private item of clothing there is – both for its closeness to the body, and its ability to reveal the most protected parts of oneself. As fashion, and designers like Panichgul embrace undergarments with open arms, it's a timely reminder that perception is only surface level.

"It's speaking to the idea that women are controlling their own narrative of what it is to be sexy, or be themselves"



Treasure seeker

Against the backdrop of Tuscany, Cartier embarks on a journey of sublime beauty and historical splendour – all in the name of high jewellery. By Alice Birrell.



Above: Cartier's newest high jewellery collection, *Le Voyage Recommencé*, on show at Villa Reale di Marlia in Tuscany, Italy. **Right:** Gong Li at the launch event for *Le Voyage Recommencé*.



Cartier's Pandjara necklace with platinum, onyx and brown and white diamonds.



Above: Riley Keough attends the gala dinner, and right, the Panthère Givrée necklace in aquamarine, lapis lazuli, onyx and diamonds.





Left: Vineyards at Antinori nel Chianti Classico, Tuscany, where guests were welcomed ahead of the high jewellery showcase. **Above:** Model and actor Tara Emad.



A frescoed ceiling at Villa Reale di Marlia, once owned by Napoleon's sister Elisa Bonaparte Baciocchi.

At every turn a fresco, a glass chandelier, a sprawling lawn that disappears in the shimmering heat of the day. We are in the Tuscan countryside at the 17th-century Villa Reale di Marlia in Lucca, for French jeweller Cartier's newest high jewellery launch. Inside, in the cool of the villa's ground floor, its shutters open to the spring air and the splash of cool water falling into the semi-circular entrance pool just audible, is a minute treasure. Cartier's director of high jewellery creation Jacqueline Karachi is here to remind us that, despite the immense grandeur around, the most precious things can be small.

Barely the size of a bead of water, an 0.92 carat fancy diamond in a delicate shade of grey-violet is winking in the light atop the architectural Ondule ring. It is a most unusual hue – like a bruised wisteria petal, or a crepuscular lilac, the shade of night turning to day. “Although the stone may appear small, it is not so small for this type of diamond,” she counsels. This cushion-shaped stone is an exceptionally rare specimen all the way from Australia from the now-closed Argyle mine. To give an idea of just how rare this one is: “No other mine is known to produce this kind of diamond colour at the present time,” says Karachi.

She is displaying her more than 30 years of experience at Cartier where her remit includes, not only sourcing, but placing breathtaking marvels like these in settings she dreams up to accentuate their otherworldly beauty. “The whole structure of the ring is designed to give the stone an aura, it radiates and resounds – like a pulse,” she says of the halo of half-moon diamonds on both sides in an elegant amphitheatre of graduating steps. “[They] multiply and amplify the energy of the stone.”

The Ondule is one of the centrepieces of the new 78-piece collection, *Le Voyage Recommencé*, or the journey started again, in French. It is the latest display of the 176-year-old jeweller's technical mastery and savoir →

The Pandjara necklace on display.





Vanessa Kirby (left), Elle Fanning (above) and Golshifteh Farahani (below left) at Giardino Corsini (below right) to fete Cartier's newest high jewellery collection.



Above: The grotto in the 17th-century grounds of Villa Reale di Marlia in Lucca where Cartier held its showcase.

faire. In the coming days, clients will take in the splendour of the Villa enjoying the same grounds strolled in by Cartier enthusiast Wallis Simpson and husband, the Duke of Windsor, and enjoy the buttery light of the baroque lemon grove, immortalised in watercolours by John Singer Sargent. The culmination though, the main reason they are here, is to view these masterpieces in precious metal and stone, and crucially have the chance to add a delectation to their private collections.

As the pandemic-proof high jewellery category continues to gain strength it is becoming increasingly competitive. Jewellery, alongside leather goods, tops the fastest-growing luxury categories; in 2022, it grew by 25 per cent year on year with the highest price points seeing the biggest growth. It's why events like these in Italy – one of the many locations the jeweller holds its high jewellery showcases in annually post-covid to connect again directly with clientele, VIPs and media – are important. This time it includes tonight's gala dinner in Giardino Corsini in Florence's historic centre attended by brand ambassadors and friends Elle Fanning, Vanessa Kirby, Golshifteh Farahani and Riley Keough, all treated to a performance by Labrinth, and later, a surprise DJ set by Adrien Brody.

What makes Cartier unique becomes a key point of difference for loyal and prospective clients. It's why the idea of a journey today is physical, but also conceptual in that it's a journey into the jeweller's past, to reinforce and invigorate house signatures. "Our sources of inspiration are very broad but tell the same story that is the essence of the era. We use the past to write the present," Karachi says.

Like the historical use of colour, including blue and green, "one of the most emblematic colour combinations in Cartier's palette since the early 20th century", explains Karachi. Here, "peacock décor", as dubbed by Louis Cartier, grandson of founder Louis-François, is reworked in the Girih necklace not in typical emeralds and sapphires but in a sharply geometric mosaic of minute tiles of turquoise offsetting 9.65 carats of lush Zambian emeralds.

"Have you seen the Panthère Givrée?" inquires Karachi, referencing a necklace carrying another of Cartier's stylistic pillars – its menagerie of animals. It is hard to miss. A weighty white gold rope of diamonds laden in pear and cushion-shaped aquamarines hug a dazzling diamond panthère. The panther is the house's constant leitmotif, immortalised in jewels by the trailblazing Jeanne Toussaint, after she was appointed head of creations in 1933. Here it is a more abstract, organic expression of the panther's interpretations at the house.

Even more abstract is the Distrysia necklace. A flight of fancy that takes in two exquisite strands in a spray of coloured stones cut into many tiny winged shapes, like butterfly wings – the inspiration. "Those little shapes, they are like the wings of what we used to do a bit in the 20s with Egyptian scarabs," notes Pierre Rainero, Cartier's director of image, style and heritage. Instead of it being a figurative replication of a bee, turtle, crocodile or serpent – and an obvious tie to Cartier's past ensemble of animals – it is an impression of multicoloured iridescence of an insect rendered in an assortment of colours: amethyst, lapis, obsidian alongside pink, brown and white diamonds.

"We are lucky enough to have a tradition to always look forward and evolve. This culture should lead to an open door to evolution," notes Rainero, who is confident in Cartier's ability to continue to remain forward-facing and seek out newness, knowing it is anchored in an unshakeable base of history. Like the start point of a journey, which at Cartier has always begun with the stone. As we gaze into the depths of the tiny, exquisite lavender diamond, Karachi's words make total sense. "The power of the colour of this stone is greater than its size." ■



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Right:
A favourite
scent: TOM
FORD Tuscan
Leather EDP,
50ml for \$395.

Above: Most powerful clothing item: "A Saint Laurent suit for women."

Below: Artist: "[I love] Francis Bacon, for his uncompromising work and his non-academic approach to art."



Study of George Dyer
(1971) by Francis Bacon.

Right: "I would love to work with Iris van Herpen." Pictured: haute couture spring/summer '23. **Far right:** Memorable piece: "Beyoncé's 2023 bee costume. The day I was asked to create this, I learned of my mother's death. It's a creation that served me as therapy."



Robert
Mercier.



Above: Favourite jeweller: Marine Billet custom brooch, P.O.A. **Below:** Music: "AC/DC reminds me of my adolescence." *AC/DC Back in Black*, \$56, from Harvey Norman.

Robert Mercier

The French artist and craftsman, whose pieces have been worn by the leading women of our age, shares what's powering his unique outlook.

Many won't know how familiar they are with the work of leather artist Robert Mercier, until they realise he lends his artisanal approach in making bespoke pieces for brands including Schiaparelli and Loewe, among a multitude of others. "I'm an artisan – my priority is [materiality] and the technique to make it work," he explains of his one-of-a-kind bodices and corsets. Using hand-manipulated leather, Mercier moulds work intended to instil confidence, creating optical illusions in the process: Zendaya's sculpted wet-look leather corset dress that evoked paper-thin draped silk for Balmain at the 2021 Venice Film Festival; and Beyoncé's 'Queen Bee' futuristic Mugler bodysuit for her Renaissance World Tour. Everything materialises in his studio near Paris, where his inspirations converge. Here Mercier shares his current obsessions with *Vogue*.



Creative inspiration:
"Alexander McQueen – I love his boldness and the beauty he brings to his work ... every time I watch his parades, I get chills." (Pictured: a look from spring/summer '98.)



Left: Memorable piece: "Zendaya's Balmain dress. I used her body for the cast. At first, I didn't want to take on this project for lack of time. I made it during my vacation, and I did not regret it. This is surely the piece where I managed to best concentrate my technical mastery."



WORDS: JONAH WATERHOUSE; PORTAIT: SONIA SIEFF; PHOTOGRAPHS: ALAMY/GETTY IMAGES; GORUNWAY.COM/INSTAGRAM; @MUGLEROFFICIAL; WORDS: JONAH WATERHOUSE; PORTAIT: SONIA SIEFF; PHOTOGRAPHS: ALAMY/GETTY IMAGES; GORUNWAY.COM/INSTAGRAM; @MUGLEROFFICIAL

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YEARS 1858 - 2023



A first kiss, a lasting love



Final cut

For her directorial debut, the actor, writer and now filmmaker Alice Englert excavates the incontrovertible bond between mothers and daughters.

By Hannah-Rose Yee.

STYLING KAILA MATTHEWS
PHOTOGRAPHS DIEGO LORENZO JOSE

Alice Englert spent a lot of time on film sets as a child. The daughter of the filmmaker Jane Campion, she was raised behind her mother's camera; as a toddler, Englert copied her mum and shouted "action" on the set of Nicole Kidman's 1997 period adaptation *The Portrait of a Lady*, and she spent many afternoons kicking about in the editing suite of the 2003 psycho-sexual drama *In The Cut*. (She was eight; if the scenes became too adult, Englert was sent to the waiting room.) A few years later, Englert was the one in front of the camera, appearing in Campion's short film *The Water Diary*.

Film sets were an endlessly fascinating place for a kid, says Englert. "I just remember being amazed at watching adults know exactly what they were doing. You are watching them being so, so serious and focused about something that is just so ridiculous. It felt like tenderness and toughness all at once," Englert smiles. "Watching the 'action' when everyone goes really quiet, and some strange little thing happens. It was just a really nice human arrangement."

We're sitting on a soporific couch in a cafe around the corner from the Sydney studio where Englert has just shot for *Vogue Australia*. At first, Englert is all comfortable repose, despite admitting she is still "numb" from the recent Australian premiere of her own directorial debut, the Jennifer Connolly-led dark comedy *Bad Behaviour*. But as the conversation unfolds, Englert sits up, alert and engaged. Especially when talking about things she's passionate about, which range from reality television – "In [my TV show] *Dangerous Liaisons*, you have to go to these quite dramatic places, I did use *Housewives*... If they can be flipping tables and throwing legs, it's like, 'Come on Alice. Get on out there,'" – to the strange magic of a film set. Of "trying to say something real through something fake".

At 29, Englert is an expert on this. As an actor, she has starred in big, blockbuster young adult adaptations (*Beautiful Creatures*), intimate dramas (*Ginger and Rosa* alongside Elle Fanning), and television shows including Netflix's true crime miniseries *The*



Alice Englert wears a SPORTMAX jacket, \$7,525.

Serpent, last year's *Dangerous Liaisons* and the second season of *Top Of The Lake*. As a child, Englert often witnessed adults experience a clarity of purpose while working on movies. Is that how she feels on film sets now? "I kind of do," she admits. "But I also don't know what I'm doing, but I know how to figure it out. I know how not to pretend to know what I'm doing." In New Zealand making *Bad Behaviour* in 2022, Englert had an epiphany. "I was like, 'Oh no, I'm going to have to seem like a leader.' But then I realised that you only have to do the part that you know. Because everyone else is an expert in what they do. You just have to listen."

Bad Behaviour is a movie that defies definition. The elevator pitch is that Lucy (Connolly), a former child star, goes to a spiritual retreat led by the spurious guru Elon (Ben Whishaw) in the Oregon wilderness and is driven to the brink of ... something. Meanwhile, Lucy's daughter Dylan (Englert, directing herself), a stuntwoman on a nonsensical fantasy movie in the New Zealand wilderness, is listless and adrift. For the first half of the film, Lucy and Dylan are oppositional forces circling each other. In the back half, their stories collide.

That's the marketing copy. But the film is prickly and ever so slightly unhinged, a pass the parcel where each carefully crafted



Jennifer Connelly in *Bad Behaviour*, and below, acting alongside Englert who is pictured directing the film, bottom.

“I love the embarrassment of it. People who have been to these retreats know how funny it all is”

how funny it all is.” She was inspired by the Westerns of Sergio Leone; she likens the energy on a retreat to the “rangy”, unpredictable shiftiness of a frontier town. “Everyone’s trying to pan for gold. Someone’s gonna get the nugget, but you don’t know who.” While writing, she was struck by a vision of a woman, “like a black hole that was sucking everything into this nothingness and that it was almost enlightenment, in a strange way”. Can’t a breakdown also be its own kind of breakthrough?

To be her black hole: none other than Jennifer Connelly. The Oscar-winner arrived fresh from *Top Gun: Maverick*; Englert wrote her a letter asking her to come on board in which she described her as the “blue part of the flame”. “It looks cold but is the hottest part,” recounts Englert. “I needed those contradictions in her … Lucy for me was someone who is living on this fault line of two tectonic plates. One is privilege and one is oppression. And she doesn’t know what to do with it so she just erupts.” Englert pauses. “I love her and I’m scared of her. Do you know Jennifer?” (I do not.) “I say it like I don’t know her,” she laughs. “She’s still such a mystery to me.” By some trick of the production schedule, Englert directed Connelly first, in the retreat scenes, before she acted opposite her as her onscreen daughter. “I got to see her in the way that a daughter does see a parent. She was larger than life. I saw every expression she pulled, I saw every nuance.”

Bad Behaviour examines those moments as a child when you begin to see the long arc of your parents’ own lives. “Everything that you are trying to understand about them, they have had hardly any time to try and understand about themselves. ‘Cos they’re just getting out from under their own experiences,” Englert explains.

Was she trepidatious to write about a mother-daughter relationship, for fear that people would read meta-textual layers about Campion into the film? She shrugs. She’s used to it. “My relationship with her is not very known at all,” Englert begins. “The way that people perceive a famous person is so incredibly different to the way that I perceive my mum.” She pauses. “I was just never going to write about us.” Partly because she wanted to write something fresh, but mostly precisely because their relationship is so private. “I just wouldn’t make something that’s about me and Mum, even though it would be *hilarious*,” she laughs. “It would be very funny. But I just wouldn’t do that to her, or myself.” And yet, Englert is fascinated by cycles of generational trauma and thinks often about the matriarchal figures who have made an impression on her. “I just don’t know how I could *not* make a film about mothers and daughters.” →

layer reveals some fresh absurdity. Whishaw is very funny as the kind of person you would follow into motivational quote oblivion. (Englert remembers giving him the “absolutely ridiculous” direction: “Can you please be more enlightened?”) The movie is hilarious – one scene is set during an exercise at the retreat in which Connelly has to pretend to be a swaddled, wailing baby – and it’s also shocking and profound. Neither Lucy nor Dylan are perfect people. “When you are only offered redemption when you are guilt-free and pure, there’s not much hope for the world,” Englert sums up. She wanted to make a movie that highlighted the “normalcy of scar tissue”, a story reminding audiences that nobody gets through life unscathed.

Englert began writing the film when she was 24, based on ideas that appear to have been percolating for years. “Defo,” she agrees. (Englert has a delightfully patchworked way of speaking. She asks if we need to break out the “Googly maps” on our walk from studio to cafe; she enthuses about “a good old sobbacino”, which is Englert speak for crying.) A devoted meditator, she wanted to explore the inherent ridiculousness of modern spirituality. “I love the embarrassment of it,” Englert explains. “People who have been to these retreats, they actually know



“I just wouldn’t make something that’s about me and Mum, even though it would be *hilarious*. But I just wouldn’t do that to her, or myself”

Campion has a small cameo in the film as a doctor (she wore her scrubs to the wrap party), a full-circle moment after Campion cast her own mother in one of her early films. Englert has keen memories of seeing her mum at work as a child. “That was a place where she was very fluent and very, I think, herself,” she says. “I remember seeing that she felt very seen there.” Englert smiles slyly. “Maybe ‘cos everybody was paying attention to what she wanted!” But sometimes she struggles with what to do with all the love that other people have for her mum. “She feels shared in a way, and I think that’s kind of nice. But it’s also really strange, to be honest, because I’ve witnessed a lot of other people’s versions of her more than I get to witness my own.”

Englert does triple duty in *Bad Behaviour*: writing, directing and acting. “As far as work goes, I feel deeply polyamorous,” Englert says, “even though I’m a bit monog in my life.” She has been acting since she was eight, but watching Connelly and Whishaw – a close friend who she describes as “a miracle” with an “incredible sense of humour” – perform, reignited her love of acting in a way that surprised her. “You have to remember that

actually actors are gonna save your movie,” Englert muses. “They’re gonna take your measly little mind and then they’re going to create a whole universe for the character.” The role of a director, she believes, is to “set the seance up”.

These days, her approach to acting comes with the measured clarity of having spent almost two decades in the business. “I guess there’s this thing sometimes where you think you’re gonna change it from the inside. You think you’re gonna get in the Trojan Horse and you’re gonna charge it into the system and one day you’ll jump out,” she reflects. “But I think what I’ve noticed from being an actress and trying to understand how to work with the industry and still maintain yourself is that you don’t know if you’ll ever get out if you get in.” By which she means: you can get stuck in the system if you’re not careful. Writing *Bad Behaviour* felt like an exercise in “trying to figure out how do I find a way to treat the thing I love well, and not be tortured by the thing I love”. The exercise is going well. *Bad Behaviour* is screening at the Melbourne International Film Festival this month and will be in cinemas this year.



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Flying high

In *Force of Nature*, the film adaptation of Jane Harper's second novel and one of the most anticipated Australian films of the year, Sisi Stringer makes her mark. By Hannah-Rose Yee

STYLING HARRIET CRAWFORD
PHOTOGRAPHS JAMIE HEATH



Sisi Stringer wears a BOTTEGA VENETA jacket, \$7,160, and skirt, \$3,990.

It's a peculiar thing, watching a movie for the first time sitting just a few metres away from its star. Even more peculiar is when said star – 26-year-old Sisi Stringer, Hollywood by way of Brisbane – is also watching the movie, this month's Australian thriller *Force of Nature*, for the first time. "I'm really nervous," she yelps, bouncing around in her seat. Stringer's expectations are high. "Bob told me it's even better than the first one." "Bob" being Robert Connolly, the film's director; "the first one" meaning *The Dry*, the Eric Bana-led adaptation of Jane Harper's bestselling noir about a tortured detective and a terrible crime, which was released in 2021 and quickly became one of the most successful Australian films of all time.

The lights go down. Bana is back as Aaron Falk in a race against the clock to save an informant, played by Anna Torv, who goes missing from a corporate retreat in the dense, unforgiving Dandenong Ranges. You want Australian talent? They're all here in *Force of Nature*: Bana and Torv, Deborra-Lee Furness, Richard Roxburgh, Jacqueline McKenzie. Stringer stars as Beth, an employee at a Melbourne finance firm with a chequered past (when is it ever anything but?). She's terrific. The rising star might be best known for her stunt work in blockbusters such as *Mortal Kombat*, but in *Force of Nature* she's deathly still, watchful and endlessly perceptive. Nothing gets past her, as Bana's Falk soon discovers. "There are quite a few little two-handers between them," notes Connolly. "I know Eric just loved working with her, the two of them have a real sparkle together." Anyway, no spoilers. Even if you've read Harper's beloved novel, you'll be in for a twist-a-minute ride worthy of the first film. The lights come back up and Stringer throws her hands in the air in triumph.

"I'm ecstatic," the actor says, a few minutes later. "It was everything I hoped it would be and more." We're debriefing at the pub over lunch. Our meal is pink: beetroot salad. Her outfit is also pink: a Barbiecore tracksuit. On top of that tracksuit: a fuchsia crochet jumper. ("I love pink!" she adds, somewhat superfluously.) Stringer has star quality; her personality fills the room. She's funny – "It's giving hummus, but it's also giving slime," she says slyly, of a mysterious dollop of dip lurking underneath all the beetroot, which she pokes gingerly with her knife – but she's also deeply, unabashedly earnest. "Do you like *Les Mis*?" the self-professed musical theatre nerd asks, with critical urgency. Because Stringer does. "The

ensemble!" she enthuses. "Like, 'One Day More' – it has 50 people in it! And just the swell of harmonies, and the rounds!" She does not break out into song but the promise that she could hangs in the air.

Stringer actually said no to *Force of Nature* when it first crossed her path. She had recently returned to Australia from seven months in Spain making a *Vampire Academy* television series and she "was just exhausted". So she turned down the audition. And then got offered the job anyway. "I persisted," Connolly laughs. "I think it's good when, as a director, you have to really pursue someone." And Stringer, whose "playful, adventurous nature" he says is a "terrific quality as an actor ... you feel the adventure of working with her, that things might be different and surprising", was worth pursuing. Stringer laughs. "I could not pass up that opportunity. So I said, 'Absolutely. I'll be there in five minutes.'"

Cast and crew jokingly called *Force of Nature* 'The Wet', on account of the challenging production. (As Stringer puts it: "It was cold!") Luckily, Stringer had just spent months working in the European winter. "I was like, 'Ladies, we need thermals. We need double socks. We need heat packs in the feet.'" Stringer's character Beth, along with her sister Bree (Lucy Ansell), is part of the group of five women – Torv, Furness and a character played by Robin McLeavy round out the crew – who go missing in the wilderness. "We were truly trekking through the mud," Stringer stresses. "That's one of the reasons I think the realism came through, because we were *out there*."

Stringer admits she has "never been more starstruck than when I met Eric, and Richard", or "Rox", as she calls him. "And like, I've been to Hollywood, I've been around famous types and LA glitz and glamour." She remembers looking at her co-star Ansell and thinking: "This is the big leagues", especially for two young women of colour in the industry. "It's nice to have someone that totally understands, you know what I mean? She's my age. She has a similar experience. She's the same colour. And we were really supportive of each other."

Stringer also leans on the community of her Instagram group chat 'Blacktivities'; fellow members including Aisha Dee and *Heartbreak High*'s Chika Ikogwe. "We organise dinners and stuff, activities that we can do to just feel supported and be around other people of colour." Stringer flips her copper braids over her shoulder. "They've told me where to get my braids done, and we went and got Nigerian food. It's really nice to foster that kind of community, even within a greater community."



Stringer hails from Brisbane, where her mum and grandmother still live. Her mum is her idol. As a child, Stringer took six dance classes a week and her mother became a teacher to help pay for them. "She taught me almost everything I know," Stringer smiles. "Singing, posture, voice lessons, acting, the craft – all of it. By the time I went to drama school, I already knew what they were talking about." Stringer tells a story about her mum starring as Velma in a production of *Chicago*; she arches back in her chair and kicks her legs to the ceiling. "I mean, clearly I learned a lot from her." Stringer loves to dance. "Even if it's just shaking my ass in the club," she grins. A goal is to find a role that lets her sing and dance as well as act.

The actor is about to return home for some "chill time" before *Force of Nature* is released in cinemas this month. "Then I guess wait for the next job," Stringer says brightly. "Which could be anything, at any time. And I will be ready." There is a calm confidence to her, even when sharing her insecurities – "I have a huge movie coming out and I still feel like I'm not doing enough, I still feel like I'm failing," – she does so with such frank openness that her path to success feels inevitable. Connolly agrees: "She is a tremendous actor who is going to have the most exceptional career, there's just no doubt."

Before our plates are cleared, Stringer recounts filming a pivotal scene in *Force of Nature* with Ansell and Bana. "We put two days of rehearsals into that, because we really wanted to nail it," Stringer says. Time came to actually perform in front of the camera and it was, in a word, "ah-mazing". "We didn't do that many takes," Stringer says proudly. "And when we finished, Eric Bana came up to us and he went, 'Fuckin' rock and roll girls,' – she clamps her fist in the air like a champion – "It's one thing to be good, but it's another to be efficient." Lucy and I were like, 'Should we leave the room before we cry?'" She laughs. "I will never have such a good feeling."

Force of Nature is in cinemas on August 24.

"I know Eric [Bana] just loved working with her, the two of them have a real sparkle together" – Robert Connolly

Grand gestures

Multidisciplinary artist Es Devlin combines power, biology and the natural world in a dance-theatre piece that marks her Australian debut. By Gladys Lai.

There's a drawing of a hand in Es Devlin's forthcoming memoir *An Atlas of Es Devlin*, a 900-page survey of her work as an artist. It reaches into space, veins coursing up through the forearm to the fingers, and waits until you register that they're not veins at all, but streets. Roads take the appearance of blood vessels. Highways are tendons, alleys are nerves. This is not, in fact, the anatomy of a hand, but of a place.

"I was trying to reconcile the arterial system with a journey to my English and Gujarati ancestors," Devlin tells *Vogue Australia* from her home in London. She holds the drawing up to the screen, one of a myriad of sketches that she puts on show-and-tell during our conversation. "Later, I read in a book by James Gleick called *Chaos* that there is a similarity in the system that governs the location of roads and the bifurcation of arteries. I don't think we should be surprised by that. I think your instinct is there from the minute you're born."

We move through the world, but it also moves through us. Though Devlin's 28-year-long career to date has seen her practice across a wide range of disciplines – creating stage sculptures for operas and performers such as Beyoncé, Adele and Lorde, as well as large-scale installations at the Louvre and the Metropolitan Museum of Art, and runways for Louis Vuitton – that belief remains constant. At 51, with an OBE and three Olivier awards for set design, it still lies at the root of Devlin's ecological impetus, seen in works like *Come Home Again* (2022), an illuminated dome erected in the garden of the Tate Modern and commissioned by Cartier (Devlin is a friend of the maison), wrapped in 243 models of London's most endangered species, including swifts, wildflowers and tall fescue grasshoppers.

"What I really unlocked with that project was an understanding of what artists do, which is create a habitat," Devlin recalls.

"We create a habitat for the non-human in the human imagination. Because it doesn't matter how many areas of land we're able to salvage or protect. None of that has any meaning if we don't create space for the planet in our mind." This, for Devlin, is the role of the artist: both intermediary and magician. "Let's not preach. Instead, amaze people. Can you change a person's mind with an illusion, a sleight of hand? Can you perform a miracle?"

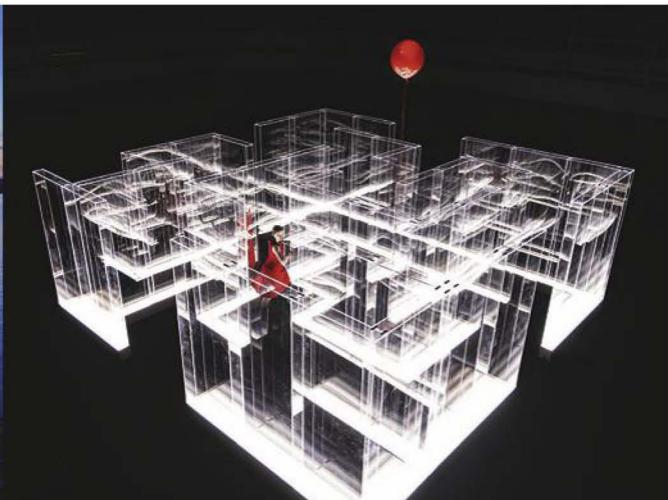
In September, Devlin brings her latest magic trick Down Under. *Salamander*, a dance-theatre piece conceived in collaboration with British choreographer and director Maxine Doyle, will make its world premiere as a part of Brisbane Festival. "My first encounter with Maxine was in 2007," remembers Devlin. "Her [immersive drama] company Punchdrunk, which she runs with Felix Barrett, had created this piece called *Faust* in a seven-storey warehouse in the East End of London. It was pitch-black. I showed up nine months pregnant and had to make my way through all of these canals and labyrinths in the dark." Their first joint work, *Here Not Here* (2022) hosted at the Gothenburg Opera House in Sweden, reflected that experience: a troupe of Doyle's dancers, trapped in a mirror maze of Devlin's making.

Salamander, set in a darkened warehouse in Brisbane's Northshore, is its sequel. In Devlin's kinetic labyrinth, artists from the Australasian Dance Collective will play inhabitants of a flooded landscape, struggling to make a change to their world before it's all too late. All the while, they'll hear the live melodies of Australian singer Rachael Dease, who Devlin and Doyle enlisted previously for *Here Not Here*.

"This work is very much of its place. It's made in Australia, for Australia," says Devlin. "We've been really energised by the



Clockwise from above: Es Devlin sketching for *Come Home Again* (2022); a sculpture for *Carmen* in



Austria, 2017; labyrinthian structures for *Salamander*; the stage set for Beyoncé's 2016 tour *Formation*; a set for Louis Vuitton autumn/winter '15, Paris.

quality of discourse within the Brisbane Festival, and the way that there's a conviction to make work that will shift behaviour and perspective. It's lovely, for example, that the piece is arriving on a slow, energy-efficient and sustainably sourced boat, which is how we want to make work. That seems to be already deeply ingrained in the practice in Brisbane, which is so encouraging."

A magician she may be, but Devlin is generous with her secrets. Secret number one of *Salamander* and the artist's broader oeuvre: the significance of the labyrinth itself as a motif.

Is it a coincidence that a maze resembles the folds of a human brain? Devlin lights up. "You know, I met with a neuropsychologist years ago who asked me if I'd like to see a neuroimaging test," she says. "It's quite an unusual thing, something you do often if you're suffering from epilepsy, caused by lesions within the brain. The first thing you see when you're watching the X-ray screen is what looks like black ink, rattling around the labyrinth of the brain. Visually, it stayed with me. And it turned up in everything."

For Devlin, the maze is the thing: a mirror to the self that spurs us into action.

Confronted with an image of our brain, we can perhaps change the way we think, suggests her work. Fundamental to this are the theories of Joanna Macy, a 94-year-old American climate activist and author, whom Devlin admires deeply. "Macy describes an event called 'The Great Turning,'" says Devlin, "what she thinks of as the culmination of cognitive behavioural shifts throughout history. Changes in thought like women's rights, or civil rights,

usually happen over the course of generations. Many are still ongoing, and some are subconscious. But the difference with the climate crisis is that it's a global species. The cognitive shift needs to happen within a generation, and consciously."

With *Salamander*, Devlin hopes to be a part of the turning – to nudge us from a path of industrialisation towards a more sustainable form of life. Which brings us to secret number two:

Devlin's mazes hold mirrors not only to environmental destruction, but humanity's self-centredness. It's a topic that launches Devlin into quite the digression, leaping from the invention of the phonetic alphabet to niches of ecological philosophy, but leads her, ultimately, to an overwhelming question. "When, exactly, did the human species separate itself from the biosphere?" asks Devlin, eyes fixed on a vanishing point somewhere to her left.

This is the delusion that Devlin believes we've fallen under, and hopes to snap us out of: that we stand alone. That we have, in some way, outgrown our planet, when in fact we only exist because of it. It brings us back to the winding pathways of arteries from the drawing she first displayed. "I want my work to draw attention to this feedback loop we've created," says Devlin. "That's what the maze being a mirror is all about: relinquishing our sense of self-reflexivity and isolation. Realising that our inner world is tied to the outer world. Turning our attention to the planet."

Salamander runs from September 1 to 24 as part of Brisbane Festival 2023.

"Let's not preach. Instead, amaze people. Can you change a person's mind with an illusion, a sleight of hand? Can you perform a miracle?"

VOGUE DIARY

Explore what's in store and worth having this month.



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Exquisite, timeless and meaningful, the Aria collection is an ode to love, celebrating two people uniting in harmony. Part of Sarah & Sebastian's signature engagement ring collection, these poetic silhouettes sing of modern love stories and feature a duet of diamonds that come together in a multifaceted composition. Each piece heroes a floating centre diamond with a wrapped band that accents the stone's curve and form – a symbol of eternal connection.

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GREEN LIGHT

The alluring sea-green bottle of La Mer's Treatment Lotion hints at the ocean-powered elixir within. Powered by luxury skincare brand's Miracle Broth, a cell-renewing elixir rich in sea kelp, this silky super-hydrator delivers an instant boost of brightness to skin. Apply after cleansing – its Active Liquid Hydrogel texture drenches the face with hydration and preps skin cells to receive the full benefits of every treatment that follows.

Discover more at cremedelamer.com.au.



STAR STRUCK

Another reason to be obsessed with astrology: Paspaley's astrological Dive Coin Charms. A tribute to the connection between life and the greater cosmos, these distinctive pieces depict the signs of the zodiac across 12 unique designs. Exploring the worlds of the ocean, earth and sky, each gold piece features diamonds and a delicate mother-of-pearl pendant. Pictured, the The Leo Dive Coin Charm, a tribute to the lion's vivacious and courageous spirit. Find your sign at paspaley.com.

IN TRANSIT

Exuding style but super-practical, the Venetian Grande Passport crossbody from Wanderers Travel Co has the same much-loved features as its best-selling Venetian Passport, but is bigger in size. Zippered compartments keep passports, boarding passes, credit cards and phones safe during travel, then neatly carry everyday essentials when it comes to exploring your destination. Choose your colour at wandererstravelco.com.





Cape Byron Lighthouse on Australia's most easterly point, and below, a surfer in Byron Bay.



WORDS: HANNAH ROSE YEE
PHOTOGRAPHS: MARK MORGAN, CRAIG PARRY

Sun seekers

A new coffee table book celebrates the bohemian spirit and creative culture of Byron Bay. Here's your exclusive first look.

In the opening pages of *Byron Bay*, the first Australian title in the publishing house Assouline's iconic Travel Series collection, author Shannon Fricke recounts the pull she felt to relocate from Sydney to the Northern Rivers.

"The call of Byron Bay first came to me as a whisper," the owner of Newrybar Merchants, the region's beloved retail collective, tells *Vogue Australia*. At first, the call felt "fanciful" and far off, but "over time, the niggle became an echo, then a screech, then a loud bellow". She rented a house in the hinterland, packed up her family's lives and began anew. That was almost 20 years ago, and she's never looked back.

"Every day living here I'm reminded of the beauty that comes with spending time in nature and with this, a reminder that my life is simply a part of a greater whole."

When compiling *Byron Bay*, Fricke sought to present a "collage" of life. "Not one person or a way of living, but rather a cross-section of community, nature and the built environment". The title takes you into some of Byron's most beloved establishments – the hotel Raes, the proud lighthouse standing tall on the cape – while also celebrating the surfers catching waves, artists, designers, restauranteurs and festival-goers who all make up the tapestry of Byron's unique and creative community. "I hope readers see *Byron Bay* as a joyful celebration," Fricke concludes. "There's a sense of inner freedom here that can be felt as you turn the pages of the book. I hope readers feel that joy and self-expression from wherever they are in the world."

Byron Bay (Assouline, \$185) by Shannon Fricke is on sale now.

Changing gears

Motorsports drivers are some of the fittest athletes around. Meet the women behind the bodies of our most elite sportspeople. By Hanna Marton.

I've never felt singled out for being female," remarks Tegan Scott, team secretary for Melbourne-based motorsport team Walkinshaw Andretti United (WAU). "You are not one of the boys, you're just one of the team," she adds. As one of the support crew helping drivers make it to the podium, Scott books travel for up to 35 people for 12 events a year, liaises with WAU's sponsors including Optus, and does a zillion other things. According to a colleague, Scott is "the heart and soul of the team".

If Scott is the heart, Nicole Bryant is the lungs of WAU. A physiotherapist with almost 20 years' experience, Bryant advises celebrated Australian V8 Supercars drivers such as Chaz Mostert and Nick Percat how to eat, sleep, exercise and yes, breathe. She even tells them how to sit. And they usually do what they're told.

Sure, Formula 1 champion Lewis Hamilton had New Zealand-born Angela Cullen as his physio for years, whom he once described as "one of the greatest things that's happened to me", but as a woman in a male-dominated world, Bryant must have copped *some* opposition when she started working in motorsport about eight years ago, right? A little, she admits. Not because she's a woman, but because she's a physio. "There are some [drivers] who have come from that school of 'harden up, toughen up,'" she explains. "They would be like, 'I feel fine, I don't need anything.'"

Physiotherapy is rather new to racing and Bryant fell into it by chance. "I was at a Supercars

event watching Mark Winterbottom race," she recalls. "One of his teammates, Andre Heimgartner, was experiencing leg numbness in the car. They asked me what I thought, I treated him that weekend and it just went from there."

Most of the hard work is done off the track, often in the gym. Bryant manages drivers' strength and conditioning, injury prevention, recovery, nutrition and hydration. "It takes a lot of force to wrangle the car around a track for two hours and cabin temperatures might be 60 degrees," she says. "A driver's heart rate can be 180 for the whole race" Applying the brakes feels like an 80-kilogram leg press in the gym. "So, they've got to be pretty strong and healthy just to tolerate the conditions in the car."

Gym sessions can pivot into counselling sessions. "It's a privilege to be trusted with what's really going on in their head," she says. "They need to focus for long periods of time and if something goes wrong, move on from it."

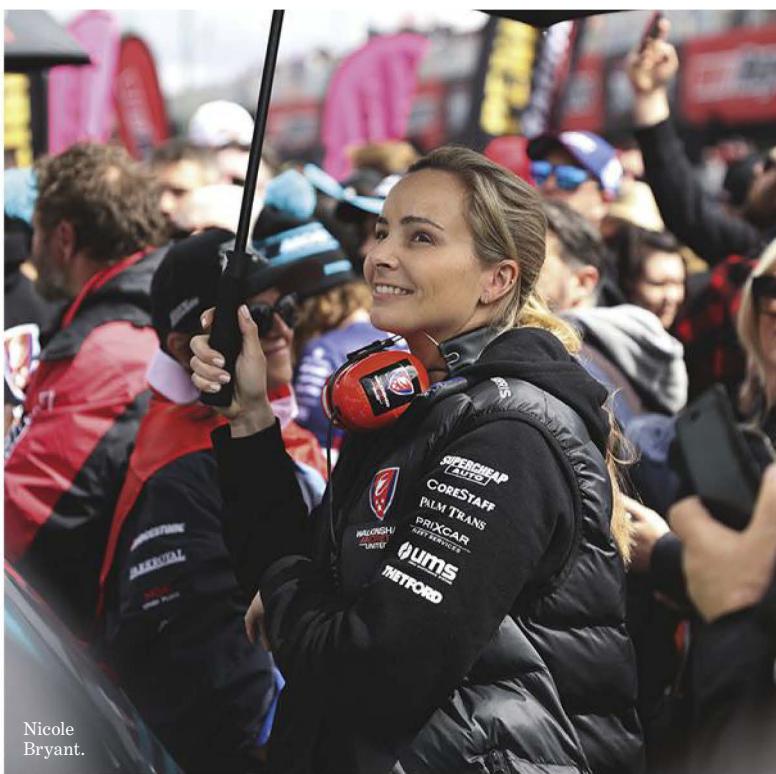
Motorsport organisations across the world have been concerted in recruiting women and undoing the pervasive narrative that it's a boys' club. In 2021, more than 30 per cent of the Formula 1 (F1) workforce was female, up by 2.4 per cent since 2018. It reduced the mean gender pay gap from 51.9 per cent to 19.1 per cent in two years. F1 also banned "grid girls" in 2018 – women who hold up race signage and interact with fans – saying it no longer resonated with its brand values.

"Widening the pipeline at junior levels and tertiary training is the key to bringing more females into our sport," says WAU team principal, Bruce Stewart. In terms of driving, most professionals start out in go-karting as kids, so getting girls behind the wheel early is paramount. "There is no reason why a young girl can't beat a young boy in junior karting, and then in Supercars or F1." The WAU Foundation Academy provides pathways for young Australians of any gender to careers in motorsport, from driving to mechanics and engineers to commercial staff.

"We feel part of the WAU family and Nicole is certainly a key part of that," shares Daniel Lacaze, senior director of sponsorship and channel marketing at Optus. "She is a critical member of the team in supporting Chaz with his race preparation and her role has recently expanded to supporting the whole pit crew – an absolutely huge and important task."

Scott's first "hot lap" – riding shotgun while a pro takes you for a spin – was with Swiss-Italian driver Simona de Silvestro. In 2017, de Silvestro became the first full-time female Supercars driver. Scott remembers the beloved gearhead laughing as they hit speeds of 270 kilometres per hour. "The acceleration out of pit lane blew my mind," Scott recalls. "I look like a goof because I have this painted-on smile. It's so much fun."

"It's a privilege to be trusted with what's really going on in their head"



Nicole Bryant.

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Retinol Night Serum at night and Laser X3 SPF Day Cream in the morning for three weeks, and the results showed a significant visible improvement in wrinkles, skin pigmentation and dark spots*. Being such a powerhouse duo, the L'Oréal Paris Revitalift Laser range is perfect for those who would like the impressive results of cosmetic procedures or laser treatments without the cost and recovery time. And for people who do undergo cosmetic or laser treatments, these advanced formulas can be used for maintenance between appointments.

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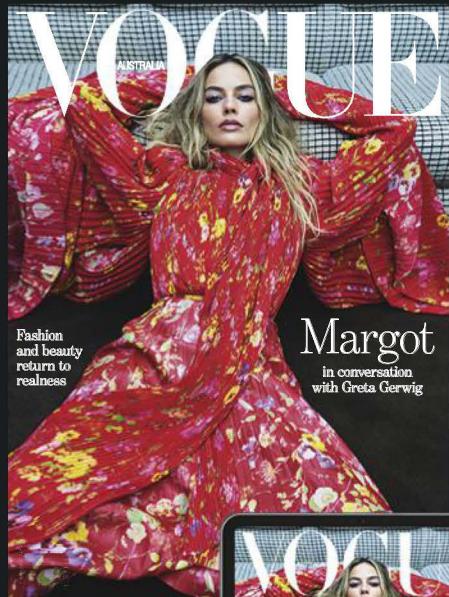
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Barbie girl

Things don't get bigger than right now for Margot Robbie. For the actor's fourth *Vogue Australia* cover, we sat in on an exclusive conversation with her director Greta Gerwig on the movie we've all been waiting for. As told to Hannah-Rose Yee.

Margot Robbie, homegrown Hollywood powerhouse, and Greta Gerwig, the Oscar-nominated filmmaker behind *Barbie*, the movie everybody wants to talk about, are grasping for a metaphor. How to describe this film, a blockbuster with an impeccable cinematic pedigree and a cast which is, well, chef's kiss, that wrestles with such weighty subjects as feminism, identity and the human/toy relationship? "Barbie contains multitudes" could have been the tagline. (They went with: Barbie is everything.)

"You know at the end of the year when all the awardsy films are coming out and you're, like, 'I know they're going to be good, but I gotta sit through six very ...'" Robbie grimaces. "I don't really feel like I wanna watch something sad." She is sitting in a hotel suite in sunny Sydney on the first stop of *Barbie*'s globe-trotting promotional tour. Robbie is wearing the second of three very pink Versace dresses of the day; she will later change into a bespoke recreation of Claudia Schiffer's iconic ice-capades mini for the *Vogue Australia* *Barbie* party that evening. Opposite her, enjoying a lobster roll, is Gerwig. She is also wearing pink; a perfectly pastel blazer. If you're going to talk about *Barbie*, it would almost be rude not to, right?

Barbie is "seriously fun", as Gerwig puts it. "It's dessert," suggests Robbie, "but so much more than dessert." Gerwig pipes in: "It's a steak ice-cream sandwich!" Robbie adds: "It's a feast of all your favourite things!" Gerwig's face lights up. The eureka moment is before her. "It's a lobster roll!" Robbie yelps with delight. "It's a lobster roll!"

Some ways that *Barbie* is like a lobster roll: "It's cheeky," per Robbie. "It's a naughty thing," per Gerwig. "It's expensive," also per Gerwig. "It's pink," per me. "It is a lobster roll," Gerwig concludes, satisfied. "That's such a good metaphor for the movie."

Here, highlights from a hilarious and wide-reaching tennis match of a conversation between Robbie and Gerwig on their friendship and creative collaboration on the movie of the year.

ON THEIR FIRST MEETING

GRETA GERWIG: "We first met when you had *I, Tonya* and I had *Lady Bird*."

MARGOT ROBBIE: "We kept seeing each other at events ... and then we had a meeting."

GG: "You got a steak tartare. I remember everything about that meeting, like really, I do. I remember what you were wearing. I remember what you ate. I sound like a psycho! You were wearing a white blazer and jeans. I was so impressed with you. I thought, 'Oh I'd really love to make something together.' And then I have a memory which you don't have. You and Tom [Ackerley, Robbie's husband] *do not* remember this. We'd met and had this moment and then after the Oscars in 2018, I was leaving the Chateau [Marmont]. It was dawn. You and Tom were coming in and we both saw each other and we all just started laughing. It's like we'd been professional with each other and then all of a sudden it was like, whatever just happened, here we are at dawn!"

MR: "Was I going to a party?"

GG: "I think you were going to sleep! But I don't know how that's possible. But you were definitely walking in as I was walking out." →

Styled by Christine Centenera. Photographed by Mario Sorrenti.



ALEXANDER
McQUEEN
dress and shoes,
both P.O.A.
ANA KHOURI
earrings, P.O.A.
CARTIER
ring, \$70,500.





Opposite page: SAINT LAURENT jacket, \$8,990, and top, \$1,155. NENSI DOJAKA pants, \$1,150, from a selection at Harrolds. PRADA ring, \$8,400. **This page:** PACO RABANNE top, P.O.A., and skirt, \$37,260. CARTIER ring, \$70,500. AMINA MUADDI shoes, \$1,730.

“I was like, ‘Oh, she’s queen of the indie scene and I’m just like a Colgate toothpaste model”

MR: “I love that I don’t remember this at all! [laughs] It must have been a very big night. Well, I also remember loving you from afar and then meeting you and being absolutely besotted with you because you instantly reminded me of so many of my friends. But up until that point, having watched *Lady Bird* and having watched the other films you had acted in and that you had developed with Noah [Baumbach, Gerwig’s partner and the co-writer of *Barbie*], I was like, ‘Oh, she’s queen of the indie scene and I’m just like a Colgate toothpaste model. She’s going to be so bored talking to me, but I really do take film seriously and I hope that comes across!’ But as soon as we sat down I was like, ‘Oh she’s so smart, but she doesn’t make other people around her feel dumb. She’s so interesting and funny and charming and just welcoming.’ You draw people in and you have a very unique kind of charisma, I find. A very endearing, delightful charisma. I loved you immediately. I was like, ‘I wanna be around her all the time and I really, really wanna work with her.’ But it was a couple of years before we actually got to work together. I’m glad it was this.”

ON HER PERFORMANCE IN *BARBIE*

GG: “I noticed really early that you’re so collaborative, but also so technically perfect as an actor, that you will already have a running list in your head of all the permutations of how you could do a scene. Sometimes you’d come up to me if I hadn’t immediately come to you to say something, and you’d say, ‘I’ve done it this way, I’ve done it that way, now I’m going to do it this way, but with a topspin. Okay?’ And I’m like, ‘Okay! Go for it! Let’s do that!’ I’ve never quite worked with somebody who could already see her performance in the edit, like genuinely, being able to see your performance from the outside but then also still stay in it. It’s sort of incredible. I didn’t even really have to do anything.” [laughs]

MR: “You did a lot! I also think the most important thing you did was set the tone. I think the vibe of the set is completely indicative of the vibe your director gives, and you give the most delightful vibe. It’s not wayward, you’re captaining a ship and we all have this thing to follow and we all know what we need to do, but at the same time, it’s so happy and fun and you have the feeling that you can try anything. The vibe on set was unlike anything else. Obviously I’ve worked with lovely directors, too, who also create a nice vibe. I’ve worked with directors who create the right kind of vibe for the movie they need as well, which is important. But I think what this movie needed was this supportive, joyous feeling … You created the vibe of a *Barbie* set that seeped into every facet of this film.”

GG: “It was also the way it was. Because we were in these incredible built sets, it was like coming into a different world. You would step out of the drizzle.”

MR: “Grey London outside, *Wizard of Oz* inside.”

ON THE HIDDEN DETAILS

GG: “I think the writing is cool. The fact that it’s scribbly nonsense.”

MR: “I love that, too! Any document or piece of paper in the Pink House – our Barbieland version of the White House – is cursive word salad. Every bit of mail that Mail Woman Barbie would deliver is beautifully written scribble. Things like that are so clever a) because it’s so beautiful to look at, b) it’s silly because it’s nonsensical, but c) it’s exactly what you did as a kid. I remember my mum saying I used to sit there writing pages and pages and pages of beautiful scribble.”

GG: “My favourite thing is they made all these books that are just Barbie books, but they don’t open, they’re just moulded pieces of plastic. Things like *Moby Barbie*. Or *Catch 20-Barbie*. Or *The Great Barbie*. [laughs] I saw them stacked up and I thought it was so funny! I don’t know if that’s even on camera for anyone to see, but I know they were there. Also, well, spoiler alert, there’s a moment where Ken has a bit of a flip out and he takes over. And I don’t even think you see it, but in all the things that he puts in his ‘Mojo Dojo Casa House’, we had, like, four enormous massage chairs with video game controllers in them. Those massage chairs just made me laugh.”

MR: “Spoiler alert, Ken takes over Barbie’s Dreamhouse and just fills it full of dude stuff that makes everything look visually unappealing. Like flatscreen TVs.”

GG: “Just a bunch of extension cords!”

MR: “So many extension cords. Gaming chairs. Black leather couches. There’s a whole joke about mini fridges and it’s probably my favourite joke in the whole thing, when he’s having a meltdown again, and he’s like, ‘Those mini fridges are so useless and you can only fit a sixpack in them and the freezers are practically useless!’ Things like that which you can’t help but laugh because you’re like, that’s so true! That kind of humour really appealed to me. There’s so much of that Ken stuff that didn’t make the cut of the film that was so funny … Like that stuff about bitcoin: ‘Bits of coin? Bits of coin?’”

TOGETHER: “Is it a bit of a coin?”



GUCCI top,
\$5,500, skirt,
\$3,900, and
gloves, \$1,115.







MARIO SORRENTI

BALENCIAGA top, skirt and boots, all P.O.A. BULGARI earrings, \$16,800.



These pages: LOUIS VUITTON dress and belt, both P.O.A. **CARTIER** rings, \$27,600, and \$70,500. **BALENCIAGA** shoes, P.O.A. **Beauty note:** CHANEL Noir Allure Mascara in Noir.





“To me, directing is a privilege and not a right ...
For so long, I was like, that’s such a sacred, coveted
position, how dare I even dream to do it”

ON PROCESSING THE BARBIE HYPE

MR: “This feels different. Comic book films, there’s definitely hype ... But there’s something about *Barbie* that is a version of hype that I have not experienced before. It’s like everyone had this thing inside them that’s just bursting to get out and now they have the permission to let it all out and they’re exploding with it! It’s crazy ...”

GG: “Obviously I love independent films, I work in independent films, but I really had a feeling growing up of these big movies. There’s something about getting to make this kind of movie with a big soundtrack and a fabulous cast and it’s this imaginary world and the fantasy of a big ol’ Hollywood thing. Getting to do it feels so connected to the part of me that would go to the toy store and look at *Barbie* or would go to the Cinerama Dome [to see blockbusters]. I feel like I made one for myself, then. If there was a time machine, I would have loved it!”

MR: “But at any age! If I wasn’t a part of this and this movie was coming out and I’m this age now, I would also be so excited.”

GG: “Same! Same, same, same. I would be *soooo* hyped!”

ON THE SOON 10-YEAR ANNIVERSARY OF LUCKYCHAP PRODUCTIONS

MR: “I can’t believe it. This is by far the biggest undertaking as a company and I’m so proud of it. The whole reason we started a company was to tell female stories and work with female storytellers and this movie is ticking both of those boxes. If I’m thinking of moments of absolute heart bursting with pride, it’s been the moments where I’ve been at the Oscars and Emerald Fennell – who plays Midge in *Barbie* by the way – was accepting her Oscar for Best Original Screenplay for *Promising Young Woman*, which we produced, and my heart could have burst. And the same thing when Alison Janney won her Oscar for Best Supporting Actress in *I, Tonya* – that was honestly one of the best moments of my life. I got to be a part of making that moment happen. Anytime someone’s like, ‘Why do you do producing?’ [laughs] It is extremely time-consuming and labour intensive and there are moments of it where it just feels like everyone is yelling at you all the time and it feels like an impossible task, and if you do pull it off it’s like well, whatever, and I’m like no, not whatever! We did the impossible! But then it’s moments like that. I got to be on that journey with someone and to see them be rewarded because they’ve reached their full potential and you saw it in them all along is a really satisfying feeling. It satisfies me on a level that other things in my career don’t.”

GG: “I love Emerald. The reason she became Midge is because I saw this beautiful picture of her directing Carey [Mulligan] in *Promising Young Woman*, extremely pregnant, and it’s such a good picture. And then when she accepted the Academy Award, she was pregnant, again! I’m, like, is she ever not pregnant? And you know the person who should be Midge, who is always pregnant, is Emerald! And she said yes! But I love seeing women in all stages doing stuff, I think it’s just so cool. Seeing her out to here directing a movie and accepting an Oscar – love to see it! As the kids say.”

MR: “You literally do that, too. All through post-production on *Barbie*, you’re in the mix, breastfeeding while also giving notes.”

GG: “Love to see it! Honestly, it’s fun when you see another woman do it and then [think] I’ll feel less weird when I’m doing it. We’re doing it, we’re having the kids, or not, whatever.”

ON DIRECTING

MR: “I do want to direct. Talking to Greta about that has been the most motivating and helpful thing. To me, directing is a privilege and not a right and when I hear people just flippantly be like, ‘Yeah, sure I’m going to direct something,’ I’m kinda like, that’s a pretty sacred position and I hope you’ve earned the right to do that. In the sense that, they don’t have to have gone to film school or grown up around the industry or anything like that, but just love film, care about film. For so long, I was like, that’s such a sacred, coveted position, how dare I even dream to do it.”

GG: “And then I’m like, whatever.”

MR: “You are just so good at showing me things about how it looks when you start writing down ideas. The thing you said about tricking yourself into it. I’m going for a coffee but actually on the walk on the way there I’m going to come up with stuff and then I’m going to write it down. Little tips like that [make you think] oh, this is manageable.”

GG: “Noah always says you have to sneak up on it. If you try to get it head on, you’ll scare it away. But yeah, you’ll do it.”

MR: “Greta is full of brilliant, brilliant advice. I just want to be Greta when I grow up.”
Barbie is in cinemas now.

LUDOVIC DE SAINT SERNIN top, \$410. MIU MIU briefs, \$7,400, and tights, \$415. ELSA PERETTI FOR TIFFANY & CO. bangle, from \$42,900. Shoes, stylist’s own.



This page: COPERNI top, \$560. CHANEL high jewellery earring and ring, both P.O.A. CHANEL tights, \$740, from the Chanel boutiques. 16ARLINGTON shoes, P.O.A. **Opposite page:** BOTTEGA VENETA top, \$1,050, top, worn underneath, \$4,045, and skirt, P.O.A.

Hair: Shay Ashual. Make-up: Pati Dubroff. Manicure: Honey. Set design: Philipp Haemmerle. Production: Hest Inc.



The whole picture

Emerging from the artifice of filters, Zoom meetings and on-screen socialising, both fashion and beauty are aligning. So, are we entering a new age of authenticity? Noelle Faulkner investigates.

Beauty influencers want you to know they get it. You're exhausted by the hyper-speed of flash beauty trends that infiltrate our lives at every point. Actually, *they* are too; "like really, really exhausted". Slide into the DMs of a handful of content creators, offer full anonymity in exchange for an honest description of the state of beauty under the reign of the algorithm, and they will say things like: "Fear-mongering gets views, sadly." "We've all become shop girls, selling shit people don't need." "I used to love beauty." "I can't talk about the things I want to talk about if I want views." "It used to be about expressing myself, but all I think about is what is trending or what could be trending." "Trying to keep up with it all is making me feel bad about myself." And a most devastating response: "I have lost myself in this."

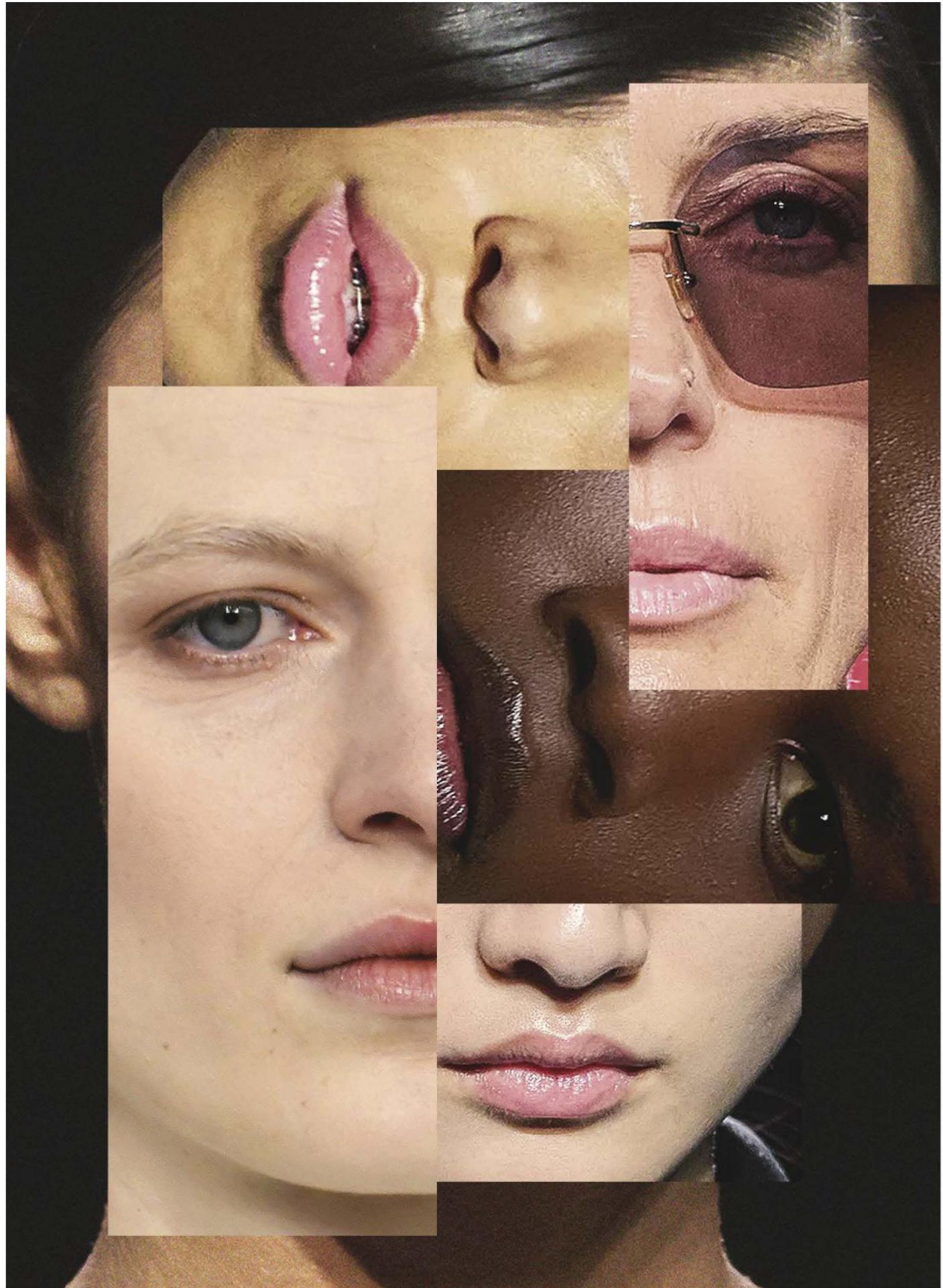
Trend fatigue has been a growing sentiment across both beauty and fashion. Three years of viral looks and turbocharged trends, fast fashion and fast beauty has left a lot of us with drawers full of unused product and racks of clothing that have dated like chopped avocado. Throw in a cost-of-living crisis and geopolitical unrest, and it's no wonder the prediction of the "roaring 20s" has given way to movements like "de-influencing", quiet luxury and a more solemn examination of our habits. Frankly, the growing disgust surrounding our consumption, questioning of how we view identity beyond the algorithm and a desire to go back to basics is starting to crack the industry wide open, allowing beauty for the first time to fall in line with fashion's new mood of authenticity, rawness, near-minimalism and elevated essentials. And with this comes a rare opportunity to reframe how we think about beauty, and what its place is in our lives.

"There's a real shift happening where, instead of trying to look as young as possible, we're trying to live longer, better and healthier"

Traditionally speaking, beauty and fashion have always been out of step. Sure, beauty is an accessible gateway into a high fashion house's world, but, due to timing, manufacturing, supply chains, licensing, retail and other factors that include the reshuffling of creative directors, it's incredibly difficult for the two categories to align. The colours you see in a new YSL Beauty palette are not necessarily what Anthony Vaccarello envisioned for the Saint Laurent season, for example. Even Gucci Beauty, the highly successful poster child for cross-category world-building, was so connected to the creative signature of Alessandro Michele, it's unclear how it will evolve for the house's next chapter.

As a former beauty editor during the peak street style era of obscured faces, dishevelled hair and short, nude nails, I recall with all the clarity of *The Ordinary Niacinamide serum*, the great divide between the tribes of beauty and fashion. While the beauty girls were destroying their skin barrier with chemical peels and harsh exfoliants, the fashion set was adopting the "French-girl approach" of water-only cleansing followed by a few drops of Rodin Luxury Face Oil, but nary was there an SPF, nor a conversation around the science of skincare in sight.

How far we've all come. Now, fashion is recognising the power of alignment: the Kering group, which owns Bottega Veneta, Balenciaga, Gucci, Alexander McQueen and Yves Saint Laurent, has established a new beauty arm; LVMH (Louis Vuitton, Christian Dior, Fendi, Loewe, Celine and more) appointed a former L'Oréal executive to front its division. Meanwhile, in a more organic sign of the times, *Into The Gloss*, the fashion-beauty bible founded by Glossier's Emily Weiss made changes, too. Having single-handedly →





Above: Hailey Bieber for her beauty line Rhode Skin. **Below:** campaigns for Victoria Beckham Beauty (left) and Violette_fr.



Brooke Shields for Kim Kardashian's Skims.



“It’s no longer about just getting Botox or even plastic surgery. It’s really about

platformed fashion’s anti-beauty beauty archetype, it admitted it needed to evolve into a more scientific and discerning platform to cater to how our relationship with skincare has matured.

The thing is, three years of spending all our time looking at ourselves and the faces of others have left a lasting mark. Beauty is bigger than ever. It dominates our feeds, our cabinets, our conversations and even our office furniture. And it’s predicted that by 2027, the global beauty industry will record more than \$877 billion worth of retail sales. Skincare, the sector that continues to grow in both volume and technological advances, is expected to lead the charge. “There’s a real shift happening where, instead of trying to look as young as possible, we’re trying to live longer, better and healthier,” says Dan Hastings-Narayanan, deputy foresight editor of trend intelligence platform LS:N Global. “So it’s no longer about just getting Botox or even plastic surgery. It’s really about thinking, ‘Okay, I’m going to live into my 90s, how am I going to make sure I can walk properly, make sure my heart rate is okay? How am I going to stay healthy?’”

Our proximity to experts via a flick of the thumb (not to mention a renewed trust in science and experts post-covid), plus a growing desire for simplicity in our lives has also led to an awareness of the value of skin barrier health, and has pushed science-backed dermatological brands to into a new stratosphere of cult status. “We’re noticing, more than ever, consumers are more educated on the importance of a healthy skin barrier and the role of the microbiome in overall skin health,” says Holly Roach, marketing manager of La Roche-Posay Australia. The French brand’s organic viral success across beauty channels on TikTok, Instagram and Reddit has seen its hero healing product, Cicaplast Baume B5+, achieve a mind-boggling global success, pushing it into triple-digit growth in Australia upwards of 113 per cent. On TikTok, the franchise globally has 110 million mentions, of which Australia accounted for 41 per cent. According to Roach, the balm is so popular that one tube is sold every minute worldwide. Why? Because it’s a scientifically backed multi-

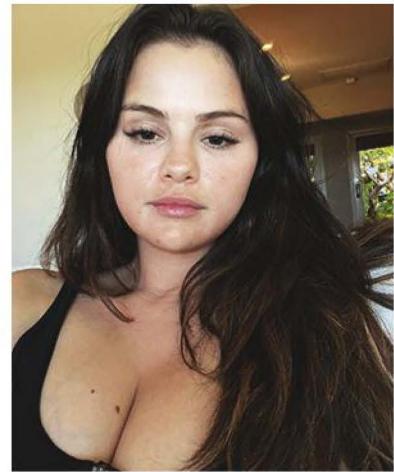
tasker. “We have seen a big uptake of aesthetic procedures and skin-cycling routines, and therefore there’s a need for post-treatment and maintenance solutions,” says Roach. “At the same time, given the state of the economy, consumers are wanting to simplify their skincare routine, without sacrificing the efficacy of the products they use.” Next up, you might have noticed already, is a focus on the body’s skin barrier health – a category Hailey Bieber is currently hunting down with Rhode Skin.

“Ten years ago, the skincare ritual wasn’t a thing – it was an annoying chore to take your make-up off,” notes fashion editor and author Navaz Batliwalla, who explores the intersection of fashion and beauty, and the rituals at the centre of that relationship in her book, *Face Values* (Laurence King Publishing). “But now we take so much pleasure in the care of skin, our knowledge has increased around why we need to look after it and the products themselves are much more enjoyable to use, especially the protection products. The textures are luxurious and the branding is more sophisticated and desirable, in a kind of fashion way. If it looks good on your shelf, you’re more likely to reach out for it, and that is part of where fashion and beauty are coming together.”

Batliwalla refers to a person she calls “the new Garconne”, a nod to her 2016 book of the same name. This fashion archetype is not someone the make-up industry has traditionally embraced, but a slew of incredibly agile brands, some more established than others, are now finding their people. Rooted in minimalist, everyday and multi-tasking make-up, this moment in beauty is aligning with the current season mood seen at The Row, Bottega Veneta, Miu Miu, and, dare I suggest, also aligns with the rise and rise of Skims. Just as intention, purpose and refined basics are allowing us to take a breath from the dizzying fashion cycle, this refreshed, effortless and skin-enhancing movement in make-up is a return to centre and elevates healthy skin as a base. It’s functional for everyday wear and made for living both off and online. Think of it this way: where Glossier flopped for leaning too millennial, too saccharine and too plagued with



Left: Gigi Hadid for Jacquemus autumn/winter '23/24. Above: Adut Akech Bior for Max Mara autumn/winter '23/24.



Above: Selena Gomez, founder of Rare Beauty takes a bare-faced selfie.



thinking, 'Okay, I'm going to live into my 90s. How am I going to stay healthy?'"

controversy, brands like Jones Road Beauty, Ami Colé, Westman Atelier, Victoria Beckham, Rose Inc, Rare Beauty, Fara Homidi Beauty, RMS, Violette_FR and YSL Beauty's recently launched Nu Collection are picking up the no-makeup make-up/makeup-as-skincare beat. In many cases, these brands are developing products and platforms that specifically challenge beauty ideals and representation across age, ethnicity and gender. Some, like Ami Colé, are helping to decolonise the very Caucasian-centric aesthetic that exists in minimalism, while others, like Selena Gomez's brand, Rare Beauty, are using make-up as a gateway to a wider conversation around mental and physical health.

Innovation and technology have governed how we explore and experiment with identity, and whether we like it or not, beauty has been at the centre of it all. The proliferation of filters, for example, has increased our awareness of artifice and the one-size-fits-all, prescriptive and highly problematic and often Euro-centric "Instagram face" is now tired. Recently, we've watched several highly augmented celebrities move to soften their looks, dissolve their fillers and Brazilian butt lifts, forgo Botox and claim to embrace the real. "If we talk about what quiet luxury is in beauty, at the very high end of what is happening, two things are going on," comments Hannah Collingwood-English, a pharmaceutical scientist, beauty content creator and author of *Your Best Skin* (Hardie Grant). "One is, let's call it the Shiv Roy effect. There is this idea that effortlessness or a lack of care factor is almost now a display of wealth. She might have a few wrinkles, but she doesn't care because she's so rich, booked, busy and unbothered." And then, says Collingwood-English, there is what's going on behind closed doors. "There is this new type of injectable called Prohilo that everyone is talking about. It's a biostimulator and it's hyaluronic acid in the same way as filler, but it's very different in structure and it doesn't puff up under your skin." Instead, the product spreads more evenly and stimulates collagen and elastin

in the skin. "So the effect is, you look like yourself, just more well-rested, rather than 'filled'. There is a lot of demand for it right now in the US and Australia, but it's just one example of how technology is moving away from this sort of puffy, frozen, artificial face, into a more authentic, 'you but better'."

So many of our interactions with others continue to be face-to-face and from the waist up. So the frame within which we express and style ourselves and the hierarchy of fashion and beauty has shifted for good – beauty has become fashion itself, and the two intertwined. But, as Laura Mulcahy, director of cultural strategy at research agency TRA and a former cultural and societal researcher at Nike points out, social media and the digital worlds we exist in now offer a fresh perspective. "Nothing exists on its own anymore. It's not about categories of things, it's about the whole picture of how we view ourselves and others," she says. "If you think about your phone as the canvas – which is how we see the world now, through our phones – then you now see everything as being equal. So when we're looking at a person, we're not just looking at an outfit, we're looking at them in terms of what location they're at, what they're eating, the jewellery they're wearing and we're dissecting that whole picture. And that includes beauty. All these things are now part of a world, and part of the same canvas."

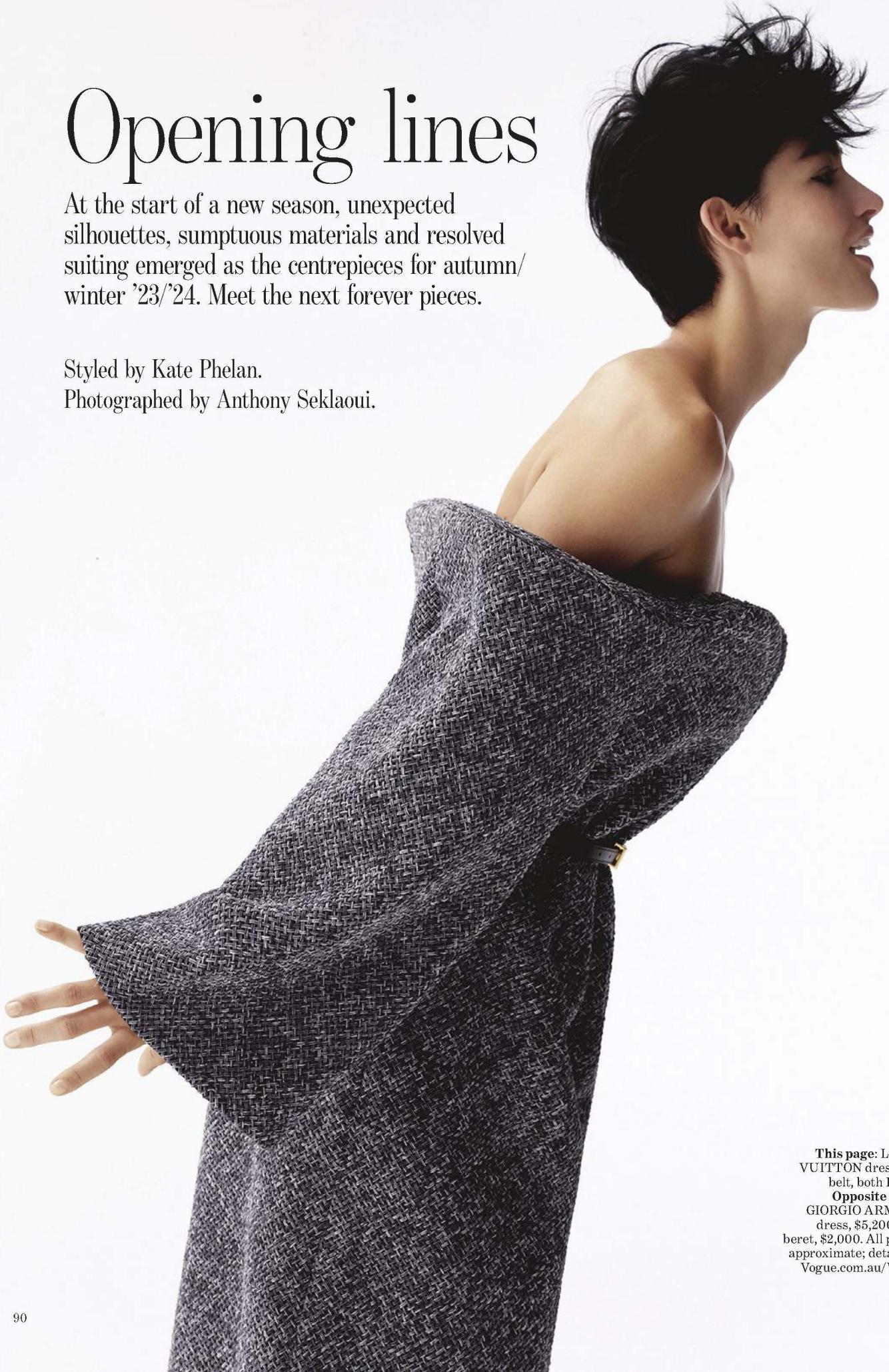
At the autumn/winter shows, several designers cited the street as their muse, and a major talking point across many facets of culture of late has centred around "real life being back", and for many it is. However, we can't deny that the URL and the IRL are now intertwined with our identity and our style, and that's where artifice, aspiration and authenticity come to a tricky head. Where beauty, and specifically the speed at which it churned through trends and moments, once thrived off the patriarchal business of female self-betterment, the influence of fashion, culture and a back-to-basics ethos offers a new way of talking about beauty that sees it become an authentic extension of self, instead of the dizzying pursuit of perfection. ■

Opening lines

At the start of a new season, unexpected silhouettes, sumptuous materials and resolved suiting emerged as the centrepieces for autumn/winter '23/'24. Meet the next forever pieces.

Styled by Kate Phelan.

Photographed by Anthony Seklaoui.



This page: LOUIS VUITTON dress and belt, both P.O.A.

Opposite page: GIORGIO ARMANI dress, \$5,200, and beret, \$2,000. All prices approximate; details at Vogue.com.au/WTB.





SAINT LAURENT
blazer, \$4,290, top,
\$2,145, skirt, \$2,145,
belt, \$695, pocket
square, \$255,
and cuff, \$1,340.
Sleeper earrings,
model's own.

GUCCI top,
\$1,850, and
hat, P.O.A.



PRADA sweater,
\$2,370, skirt,
\$21,000, and
bag, P.O.A.

MIU MIU jacket,
\$4,150, cardigan,
\$2,370, sweater,
\$2,080, T-shirt,
\$910, briefs,
\$1,320, briefs,
worn underneath,
\$475, and tights,
\$415. Sleeper
earrings,
model's own.



CHRISTIAN DIOR
top, skirt, earrings,
bracelet, rings,
sunglasses, gloves,
bag, socks and shoes,
all P.O.A. Sleeper
earrings, model's own.



CHANEL jacket,
\$15,725, skirt,
\$10,320, earrings,
\$1,395, necklace,
\$3,015, bag,
\$8,685, and shoes,
\$2,950, from the
Chanel boutiques.



DOLCE &
GABBANA
coat, \$2,275,
and top, \$550.

VALENTINO gown,
P.O.A. VALENTINO
GARAVANI boots,
P.O.A. Sleeper
earrings, model's own.





HERMÈS top,
\$4,930, and hat,
\$1,130. Sleeper
earrings,
model's own.

FERRAGAMO
top and pants,
both P.O.A.



MICHAEL KORS
COLLECTION
top and pants,
both P.O.A.



BOTTEGA VENETA
knit and shorts,
both P.O.A.

Hair: Mustafa Yanaz
Make-up: Sam Visser
Manicure: Sonya Meesh
Production: Rosco
Production
Models: Adut Akech
Bior, Sora Choi, Grace
Elizabeth, Devyn Garcia



Divine feminine

Dreamer, designer, unstoppable force, Dilara Findikoglu creates with urgency and laser focus to pursue a new liberated version of womanhood. By Alice Birrell.

Dilara Findikoglu isn't angry. Yes, her clothes are known for a fierce strength, and her models stare down some showgoers from the runway or coolly ignore others, but Findikoglu herself is centred, focused – feeling good. "I feel amazing," she is saying from London, with a genuine, palpable zeal. In the pandemic – during which the designer hit pause on shows of her self-titled label, started in 2015 – she saw her experience as a keenly replenishing period, all negatives aside. "That time made us all go back into ourselves and our minds that I feel like I've found so much stuff in there. Now I feel very connected with the creative little part of my body and soul."

Findikoglu's transcendent calm is at odds with the weighty subject matter that the Turkish-born designer and Central Saint Martins alumnus explores through her seductive brand of potently feminine clothing. The territory she's traversed, shown against backdrops like church naves and dilapidated buildings, range from oppression to climate change, subjugation of women's bodies and religious persecution. It's enough to stoke a burning rage. "I used to get really angry," she allows, cognisant of the talk around the visceral streak in her shows, sometimes set to minimal soundtracks but always humming with sexuality and sensuality – and always with lashings of signature blood-red. One show at St Andrew's Chruch in London's Holborn had one alt-right commentator calling her a satanist. She stayed, relatively speaking, sanguine. "I couldn't look at feminism like that anymore. I don't believe in too much hatred and anger and too much shouting, you know what I mean? I have so much passion, but I try to not see the things I don't like in the world anymore," the 32-year-old says evenly. "The more we talk about something, the more it exists."

If that seems like a contradiction – her autumn/winter '23/'24 collection, sparked by the shocking death of Mahsa Amini last year in the custody of Iranian morality police, arrested for not confirming to the country's hijab laws, was called 'Not →





Dilara Findikoglu
autumn/winter
'23/'24, including (top
left) Joan's Knives,
a look inspired
by Joan of Arc.



Dilara
Findikoglu.



DILARA FINDIKOGLU A/W '23/24



Backstage at Dilara
Findikoglu autumn/
winter '23/24.



DILARA FINDIKOGLU A/W '23/24



A Man's Territory' – she makes no apologies. For one, she loves music, though its mythologies are male-dominated. "I don't want misogyny to exist, but I also like to read about groupies because I think it's fascinating and interesting," she says. She seeks out a book she's just bought, part of an ongoing interest in subcultures and their misfits, to read out the title: "*69 Exhibition Road: Twelve True-Life Tales from the Fag End of Punk, Porn and Performance*." Her musical diet has consisted of metal and punk (The Slits, Bikini Kill). Joan Jett and Brian Molko are big influences, but she knows the frontmen that she, and we, lionise got away with a lot. "Sid Vicious was an asshole," she quips drolly.

Her contradictions, or more accurately multi-facets, are explored from one season to the next. "Every collection is a new me," Findikoglu says. Nowhere did she mine these different aspects more clearly than in autumn/winter '20/21, which carried looks named after moods: 'Insecurity' followed 'Self-destruction' alongside 'Power' and 'Mother'.

The designer's deeply personal reveals that put the vulnerabilities and the complications of being a woman on display resonate with a diverse line-up of women who can see parts of themselves in her work: Dua Lipa, Anya Taylor-Joy, Lorde, FKA Twigs and Lady Gaga wear her clothes. "One day Mia Khalifa comes into the studio and we talk about some stuff while we play dress up, and then another day I could be doing something for Madonna," she says. The latter she

crafted a bespoke stage look for in 2019: a gleaming panelled corset and shoulder with articulated metal plates like a medieval suit of armour.

For autumn/winter '23/24, she invoked women from the past, questioning the way history either framed, or directly treated them. With shades of Lee Alexander McQueen's collection remembering his own relative Elizabeth Howe, sentenced to death on suspicion of witchcraft in the Salem trials of 1692, Findikoglu resurrected Marilyn Monroe ('Marlyns Ghost' [sic]). In a wiggle skirt the model actually wiggled out of, she returned, parading bare-legged and bare-breasted in a sheer, deftly constructed dove-grey couture-like corset, all self-possession and free of vulnerability. It counters the way Hollywood, and men, chose to depict the in truth switched-on star. Or Joan of Arc ('Joan's Knives') in a gleaming bodice of antique Victorian cutlery, Findikoglu asked herself what would happen if Joan, condemned at age 19, returned for vengeance. "All my collections have

been about the issues I wanted to find an answer to," she says. 'Why do men have way too much control over our bodies?' was one of the ones she posed this season, and 'What should a woman wear?'

It's a radical, probing spirit embodied by designers in London, such as John Galliano and Vivienne Westwood before her. Galliano's work was the reason she chose the city as an aspiring designer, escaping a conservative Turkish upbringing in Istanbul. "The core feeling I had since I was a kid was wanting to create something I didn't see around me," Findikoglu says. "Girls had to act or dress in a certain way. This starts from there, my quiet protest against that – I can do whatever I want to do, I can wear whatever I want to wear. Girls can do whatever they want and that's how I play with my collections. It's almost like playing dress up or dressing paper dolls."

A young Dilara would draw doll-like figures in clothing on her walls – a nascent rebellious act – before she discovered music, going out with her friends to emo and goth nights. After moving to London, a move not initially supported by her family, she graduated and interned with Galliano himself. She slowly refined her craft, and her technique, making her a master of second-skin fit and construction in wasp-waisted silhouettes and corsets that reshape the female form from a sympathetic and sensitive female perspective.

It comes as she, and her brand, matures. "If you look at my work now, I still try to break the rules somehow, maybe in a quiet way." A softness and intimacy wends through her lingerie-inspired befeathered bralettes, ghostly tulle overlays and laced-up corsets in colours found in a woman's most personal spaces – cosmetic and underwear drawers, colours of shapewear, lipsticks, powders – things women use to author our version of ourselves.

And that is what Findikoglu has set out to do. "If I look at myself from the outside, I see a female designer expressing herself through sexy clothing and also letting women do whatever they want. If they want to be covered, they can, but right now I feel like I want to show lots of skin because I feel like I should," she says.

A similar desire fuelled the beachwear-heavy collections she did produce in the pandemic with runways on hiatus. Bikinis and bonnets in sunshine yellow, crochet leotards and onesies in an ice-cream palette. A departure? Not much once we know she honours women as complex and changeable, holding different desires and defiantly claiming the right to do so. For her own part, she says she's making art and hints at a writing project for next season, never limiting herself to one creative discipline or label. "That's the core idea: to make [women] feel free but also, the best of themselves," she says. "I speak to each model who walks in my shows individually and last time I heard something really amazing from one. She said: 'I can see that you love women so much and that you're here to make us feel comfortable. I'm so happy a female designer like you exists'." ■



Clockwise from top left: Anya Taylor-Joy, Madonna, Bella Hadid and Lorde on stage at Glastonbury last year in Dilara Findikoglu.



Backstage at Dilara Findikoglu autumn/winter '23/24.

One night only

This September, the stars align and converge on London for the second-ever *Vogue* World. The starry celebration of fashion and the arts, set against the backdrop of the cultural capital's Theatre Royal Drury Lane, sees models, actors, designers and more gather in style.



Raise the bar

Waiting for Naomi Campbell is something of a rite of passage in the fashion industry. Waiting for Naomi Campbell while holding an arabesque, however, represents more of a challenge – unless you're members of UK's Rambert Dance Company, who posed gracefully in a studio beside the National Theatre while preparing for the supermodel to appear. And appear she did, resplendent in Schiaparelli, moving to Max Richter's *Vivaldi: The Four Seasons* with the grace of a prima. "Technically, she can do everything," says movement director Yagamoto, "but she's still willing to learn. She's always and forever a student. It's what makes her the best at what she does."

Naomi Campbell wears a SCHIAPARELLI bodysuit with leather cuffs, pants, hat, earrings, belt and boots, all P.O.A.

(Naomi) Hair: Rio Sreedharan
(Naomi) Make-up: Angloma



Styled by Harry Lambert. Photographed by Charlotte Wales.

Body of work

“Careful,” jokes supermodel Kristen McMenamy to the team guiding her across Holland Park’s Orangery in a pair of Vivienne Westwood ghillies. “It’s like a nine-and-a-half inch fall off these!” In the 19th century, British aristocrats gathered in this glasshouse to study its exotic citrus fruits while wearing their finest silks, brocades and taffetas. At the *Vogue* World shoot, on the other hand, more contemporary looks were on display, with some of British fashion’s brightest design talents, including (from left) Supriya Lele, Marco Capaldo of 16Arlington, Steven Stokey-Daley of S.S. Daley, Harris Reed, Laura Lowena and Emma Chopova of Chopova Lowena, Rejina Pyo and Conner Ives, modelling their own creations.

Kristen McMenamy wears an ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD dress, earrings, necklace and shoes, all P.O.A. WOLFORD tights, \$50. Ring, stylist’s own







Tea party

It's after hours at the Regency Cafe, with rain pouring down outside. Warming themselves up with mugs of builder's tea? A trio of British thespians: actor Cush Jumbo, set to play Lady Macbeth to David Tennant's Scottish king from December; Simone Ashley, whose turn in *Bridgerton* broke the Merchant Ivory mould for period dramas; and William Gao, part of the Truham Grammar gang in *Heartstopper*. And drafted in, last-minute, to play the role of waitress: model Giselle Norman.

From left: Cush wears a MAISON MARGIELA shirt, \$1,920, skirt, \$1,920, ribbon, \$135, gloves, \$695, and tights, P.O.A.; Simone wears a VALENTINO coat and shirt, both P.O.A. VALENTINO GARAVANI earrings and tie, both P.O.A.; William wears a MAISON MARGIELA coat, \$6,405, shirt, \$980, ribbon, \$135, and shorts, P.O.A.; Giselle wears a MIU MIU cardigan, \$2,370, top, \$2,080, T-shirt, \$910, and tights, \$415. COSTUME STUDIO vintage apron, P.O.A. Headpiece, stylist's own.



Perfect pitch

Twilight is descending through the Romanesque windows of the Natural History Museum as musicians Griff and Jorja Smith grapple with an unusual sartorial dilemma: what to wear to outshine "Hope", the more than 80-foot-long blue-whale skeleton suspended from the Hintze Hall ceiling.

"What even goes with bones?" Griff wonders aloud with a laugh. Happily, stylist Harry Lambert already has the answer. When the two Brit Award winners appear at the top of the grand staircase in 16Arlington sequins and Loewe wings - the cavernous room filled with the music of the Chineke! Orchestra - Hope is well and truly upstaged.

Griff (left) wears a LOEWE top and wings, both P.O.A. WOLFORD tights, \$50. GIVENCHY shoes, P.O.A. Her own jewellery. Jorja wears a 16ARLINGTON gown and boots, both P.O.A. Her own earring.

Hair: Ali Pirzadeh

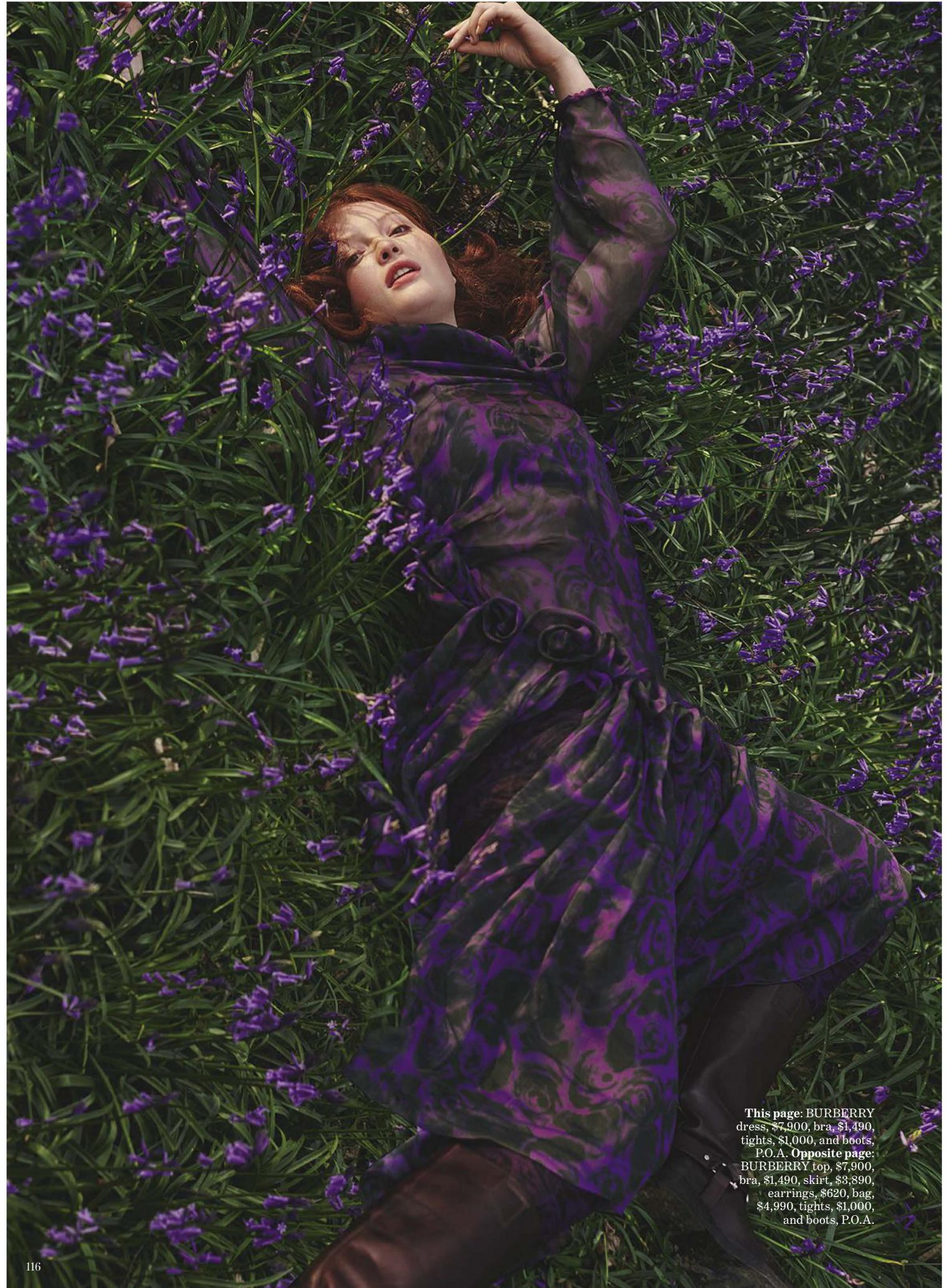
Make-up: Ammy Drammeh

Manicure: Pebbles Aikens

Movement director: Yagamoto







This page: BURBERRY
dress, \$7,900, bra, \$1,490,
tights, \$1,000, and boots,
P.O.A. **Opposite page:**

BURBERRY top, \$7,900,
bra, \$1,490, skirt, \$3,890,
earrings, \$620, bag,
\$4,990, tights, \$1,000,
and boots, P.O.A.

Best of British

Intrepid and intriguing, a new chapter begins at Burberry with Daniel Lee pushing the past into the future. By Alison Veness.



Styled by Tabitha Simmons. Photographed by Scott Trindle.



As debuts go there was a lot riding on it. A lot. Such was the expectation when British behemoth Burberry rolled out its autumn/winter '23/'24 collection under newly appointed chief creative officer Daniel Lee. This was not, of course, Lee's first rodeo; his proven design record at Bottega Veneta added to the hype and heat. Lee is from up North in England, a Yorkshireman and grounded. He has wool and tweed in his veins and an innate understanding of what Britishness and therefore what Burberry is about beyond the famous raincoat and the Burberry check upon which its fortunes have been built for the past 167 years. All of us lucky enough to be invited to the show were provided with a hot water bottle and a good wool blanket – it was, after all, a cold night in Kennington Park, South London. In the pitch-black marquee, the front row hummed, filled with an impressive line-up of actors, musicians and talented super-Brits including Vanessa Redgrave, Jodie Comer, Stormzy, Jason Statham, Naomi Campbell, Rosie Huntington-Whiteley and Liberty Ross. Anna Wintour was ringside with ex-Burberry designer Christopher Bailey who left the position of chief creative officer in 2018 and is said to be an ear for Lee.

The collection, a mix of women's and menswear with a suitably British individuality, including nods to punk, hunting references and chavs, of course, who owned the Burberry check this side of Essex in the 2000s. From the cobalt print and solitary white satin dress luminescent in the darkness and featuring Lee's redesign of the Burberry Prorsum medieval knight on a charger, there was much to love: the OS trapper hats; kilts worn over trousers; silver chains and messenger bags; Aran and argyle jumpers; rubber gumboots; oversized slouchy pants; and elegant bias-cut 1930s gowns as if made from petals; English rose motifs; faux fur animal tails; roomy coats. Loads of ideas. And for the accessories, elegant lower case 'b's curled on satchels and saddle bags; silvery bejewelled bags that were nicely chunky and the shoes exceptionally sculptural with square-frame toes bristling in shearling and faux fur.

It captured the pioneering spirit of adventure – useful, functional, reversible – one that is ingrained at Burberry. It must be remembered that the history here is serious: George Mallory and Andrew Irvine wore Burberry in the 1920s, and in 1907, many members of explorer Ernest Shackleton's team wore Burberry polar suits during the Nimrod expedition.

Lee's eye is youthful, he is experimenting, finding his way through this archive and the weight of what has come before him, charting a new course. More to come. We are in.

Top, from left: Shivaruby wears a BURBERRY top and kilt, both P.O.A., earmuffs, \$730, tights, \$1,000, and boots, P.O.A.; Pratik wears a BURBERRY shirt, top, pants and shoes, all P.O.A.; Sherry wears a BURBERRY sweater, \$2,750, kilt, \$3,150, tights, \$1,000, and boots, P.O.A.
Left: British model and 60s icon Penelope Tree wears a BURBERRY coat, \$9,500, top and ring, both P.O.A.



BURBERRY top, \$1,450,
and pants, \$8,290,
and shoes, \$1,890.

Hair: Eugene Souleiman
Make-up: Hiromi Ueda
Manicure: Pebbles Aikens
Set design: Samuel Over
Models: Kesewa Aboah, Jean
Campbell, Tess McMillan,
Pratik Shetty, Sherry Shi,
Shivaruby, Penelope Tree



GUCCI top, \$1,100, skirt, \$9,250, lingerie set, \$1,100, earrings, \$2,105, necklaces, \$5,785, \$6,835, and \$2,370, rings, from top, \$6,530, \$4,820, \$1,665, and \$4,210, and Horsebit Chain bag \$5,325. All prices approximate; details at Vogue.com.au/WTB.

Solar flair

Experimentation and self-expression have always been Gucci's main game, reinvigorated anew in glinting hardware and glittering accoutrements that catch the light.

Styled by Kaila Matthews. Photographed by Charles Dennington.

GUCCI top, \$2,150, skirt, \$2,800, lingerie set, \$1,100, earrings, \$2,105, bracelets, \$2,455, and \$5,435, rings, on ring finger, from top, \$1,560, \$4,560, \$3,690, and \$1,560, and on middle finger, P.O.A., tights, \$530, and shoes, \$1,760.





GUCCI top, \$3,650, lingerie set, \$1,100, skirt, \$4,250, earrings, \$2,105, necklaces, \$5,785, \$3,860, and \$2,370. On right hand: GUCCI rings, on ring finger, from top, \$1,560, \$4,560, \$3,690, and \$1,560, and on middle finger, P.O.A. On left hand: GUCCI rings, \$1,665, and \$3,690.



GUCCI dress, \$4,650, pants, \$2,050, necklaces, \$5,785, \$6,835, and \$3,860, bracelets, \$2,455, and \$1,720, Horsebit Chain bag, \$5,325, and shoes, \$1,350.





GUCCI top, \$2,250, pants, \$4,250, bracelets, on right hand, \$3,155, and on left hand, \$1,720, and \$2,455, rings, on ring finger, from top, \$6,530, \$1,560, \$4,560, \$1,560, and \$4,210, and on middle finger, P.O.A., and shoes, \$1,350.

Hair: Lok Lau
Make-up: Isabella Schimid
Set designer: Max Rixon
Model: Taara McLaren
Shot on location at The
State Library of New South Wales



CHARLES DENNINGTON



GUCCI top, \$2,800, lingerie set, \$1,100, skirt, \$2,250, tights, \$530, necklaces, \$5,785, \$3,860, and \$2,370. On right hand: GUCCI rings, on ring finger, from top, \$1,560, \$4,560, \$3,690, and \$1,560, and on middle finger, P.O.A. On left hand: GUCCI watch, \$3,105, bracelets, \$1,720, and \$2,455, and rings, from top, \$6,530, \$1,665, \$4,820, and \$4,210. GUCCI Bamboo 1947 mini bag, \$6,040.

Come undone

Gleaming skin, devil-may-care hair and make-up in the softest of shades – this ode to winter beauty is all about letting the real you shine through.

MAKE-UP JASMINE HASSETT PHOTOGRAPHS LAURA JANE COULSON



Glow show

Let your skin do the talking. Opt for a blurring primer for a smoothing effect, follow with a luminous tint to even out the skin tone, and tap in a cream concealer only where needed.

YVES SAINT LAURENT BEAUTÉ Touche Éclat Blur Primer, \$78. GUCCI WESTMAN Vital Skincare Complexion Drops in Atelier X, \$109, from Mecca. NARS Soft Matte Complete Concealer in Chestnut, \$49, from Harvey Norman. LOUIS VUITTON necklace.

Natural phenomenon

Put away the heat tools and embrace your natural texture. If needed, apply a spray through the lengths of your hair before diffusing to add volume.

ELEVEN AUSTRALIA
Sea Salt Texture Spray, \$27.
GIORGIO ARMANI top.
JACQUEMUS earring.





Just browsing

Keep things light in the brow department. Work a clear gel through them, brushing both against and with the direction of the hair, then fill in any gaps with light strokes using a thin brow pen.



DIOR BEAUTY Diorshow On Set Brow Eyebrow Mascara, \$51. CHANEL Crayon Sourcils Sculpting Eyebrow Pencil in Brun Naturel, \$48.
Opposite page: VIVIENNE WESTWOOD top. LEVI'S jeans. CARTIER bracelet. **This page:** MIU MIU top, bra and briefs.

Lip service

The perfect “your lips but better” shade enhances and defines without distracting.
Tip: blend in the edges of your lipstick with a tapping finger for a more subtle blurred look.



RARE BEAUTY Kind Words Matte Lipstick in Fun, \$35, from Sephora.
BOTTEGA VENETA dress.



Soft focus

Combat dry winter skin with a sumptuous body oil, applied all over, for the ultimate soft, glowing skin.

CHANEL L'Huile Rose Body Oil, \$350. GIORGIO ARMANI top. ISABEL MARANT pants. JACQUEMUS earring.

Squeaky clean

For smooth, luminous skin, we love these moisturising and lush-scented body soaps and washes in chic shapes and bottles worthy of display.

ART DIRECTION ARQUETTE COOKE PHOTOGRAPH LAUREN BAMFORD



Clockwise from top: NÉCESSAIRE The Body Wash in Eucalyptus, \$64, from Mecca; LE LABO Scented Body Bar, \$80; OFFICINE UNIVERSELLE BULY Savon Superfin Komi Forest Soap Bar, \$51, from Mecca; NÉCESSAIRE The Body Bar, \$24, from Mecca; JO MALONE English Pear & Freesia Soap, \$39; ORRIS La Déesse soap bar, \$35; JULIETTE HAS A GUN Not a Bar Soap, \$35; BYREDO Rose Of No Man's Land Body Wash, \$77, from Mecca.

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ILLUMINATE YOUR SKIN

NEW Revlon Illuminance™ Skin-Caring Foundation

With **Hyaluronic Acid** to deeply hydrate skin and
5% Squalane to lock moisture, this nourishing formula
reduces the appearance of wrinkles in 4 weeks





Budding beauty

Harvested in the north of France during spring, a breed of one of the world's most beloved flowers holds a precious potency that targets the source of ageing in the skin, as scientists at Dior discovered. By Katrina Israel.

Skin is a visual certificate of health," said American psychologist Nancy Etcoff in her 1999 book *Survival of the Prettiest*, an investigation into the science of beauty. It's a sentiment German dermatologist Dr Patricia Ogilvie lives and works by, the international authority on aesthetic medicine joining Etcoff and 16 other internationally renowned researchers as part of Dior Science's Board of Reverse Aging.

Together, this powerhouse of experts has identified 12 key hallmarks of ageing, one of them, the mechanism known as

cellular senescence – a process whereby a cell stops dividing and lingers, potentially harming neighbouring normal cells. An accumulation of senescent cells can contribute to the ageing process in tissues, including the skin.

The board's latest breakthrough, revealed in a 2021 study, focuses on an organic compound called glyoxal, a stress factor that can act as a driver of cellular senescence.

As we age, senescent cells increase in number, with older skin sometimes containing about 20 times more of those cells

“This is a very powerful cosmetic rose ... It knows, more than other roses, how to resist diseases, UV and drought by synthesising more molecules”

than younger skin. “The more you see signs of ageing in the skin, the more senescent cells are sitting around,” explains Ogilvie, who has 27 years of experience in the field of clinical dermatology but none of the fine lines to prove it.

“Glyoxal is a kind of pollutant,” expands fellow board member Karl Pays, LVMH’s global research director, who joined Ogilvie at the brand’s skin conference in the south of France earlier this year. “It’s a very small molecule that you can find in the atmosphere, in the environment, but that you can also produce in the skin. This molecule is really the age trigger of the senescent mechanism that can lead to an acceleration of ageing. We cannot eliminate it, we can only reverse the consequences of glyoxal by tackling the mechanism of senescence.”

There are three main dimensions of skin ageing – loss of structure, texture changes and loss of evenness, all of which, says Ogilvie, “are affected by improving senescence”. This means increased radiance and improved skin structure, along with reduced pigmentation, sagging and fine lines. “Targeting senescent cells in skin is a very universal approach to maintaining youthful skin,” adds Ogilvie, highlighting its benefits regardless of age or gender.

At the Hélios LVMH Research centre near Orléans in north-central France, Dior’s discovery has been parlayed into its latest Prestige collection serum, Le Nectar Premier.

“Nectar is the first product to act at the source of senescent cells in order to limit their accumulation and the deleterious signal,” explains Virginie Couturaud, Dior’s scientific communication director, during the product’s unveiling.

This lightweight treatment, made up of 97 per cent natural-origin ingredients, is powered by the Rose de Granville, cultivated at Dior’s Normandy rose garden, not far from where Mr Christian Dior famously grew up.

“This rose is fascinating because of its molecular richness and its ability to defend itself,” says Couturaud. “This makes it a very powerful cosmetic rose. It knows, more than other roses, how to resist diseases, UV and drought by synthesising more molecules.” When the Rose de Granville is exposed to UV, it produces seven times more antioxidants than the Damask rose, for example.

Le Nectar Premier is made from roses harvested every spring when the buds are at their most potent. The first rose buds are picked in just one day in order to collect them at the height of their productivity. They are then immediately frozen to -20°

Celsius to protect the their molecular richness, before being cryo-ground then filtered to create a cryo-extract. “The first buds are an explosion of vitality with very often more than two heads on the same bud, so active is the sap,” reveals Couturaud.

The resulting extract, Rosapeptide Premier, stimulates the production of structural fibres in the dermis. According to Dior, test results indicated lifted and plumper skin, a clearer more radiant complexion and reduced lines.

Le Nectar Premier repairs the skin on three levels: the cutaneous barrier, epidermis and deeper dermis, targeting skin colour, texture and structure. “Thanks to different active ingredients and especially the Rose de Granville extract, we have been able to reverse some of the damages which were the consequence of this of this glyoxal pollutant,” says Pays.

Ogilvie believes the future of age-defying skincare will continue to involve a more targeted approach. “Based on a better understanding of the molecular mechanisms, there are more precise ways of intervention possible today,” she says.

“But skin doesn’t only reflect what is going on inside the body, there is also growing scientific evidence that skin serves as a gateway from outside in,” she adds. “The concept of outside-in ageing is extremely fascinating and points to the importance of science-backed skincare. By reversing ageing processes in the skin, we might, in the future, be able to slow down internal ageing processes as well. I like to think of this concept as ‘beauty span’. The original concept of ‘lifespan’,

which is extending the years we live (adding years to our lives), is currently replaced by the broader concept of ‘healthspan’, helping people live longer in the best physical and cognitive capacity as possible (adding more life to our years). ‘Beauty span’, in this context, means to match the way we look with the way we actually feel. That is the essence of reverse ageing.”

In Ogilvie’s clinic in Munich, that also involves adopting a more subtle approach. “In my opinion, there are still too many ‘frozen faces’ and simply not age-appropriate results around,” she says. “Some regions of the world seem to be lagging behind the relatively new trend of more natural-looking outcomes. But there is a growing request for as ‘un-treated’-looking results as possible, and with that comes an understanding of the importance of skin quality and bioregenerative treatments.”

And where better can they be found but in nature, with the help of some serious science.



Dr Patricia Ogilvie, and DIOR Prestige Le Nectar serum, 30ml for \$950, available from September 3.



In my skin

Faced with lifelong conditions, these four women have each forged an inspiring path to self-love and acceptance.

By Mahalia Chang.

Onella Muralidharan, vitiligo

“One of my earliest memories as a kid is standing in the hot afternoon sun, covered head to toe in oil. When I was young, my mum would make me do this all the time in an effort to recover the pigment in my skin. I was born with vitiligo – an autoimmune disease that kills off the pigment in my skin cells. I don’t blame her for it. I was born to Sri Lankan parents in Bangladesh, and in 1999, if your child’s skin is starting to change like mine was, it’s a scary time for any parent. My parents always had this view of wanting to cure me, of wanting me to be ‘fixed’.

“It was the little things. Throughout my life, my parents would always make me wear stockings under a dress. When I was seven, my mum put foundation on my face to cover my spots. I hated it. Once I moved to Australia, and I had clearance from my doctor, I did UV treatments to slow and reverse the spread of my vitiligo. Three days a week, from age 12 to 17, my dad would drive me to the dermatologist. And while it worked in some places, I knew my natural skin tone would never come back everywhere. Then, when I was 17, I stopped. In the end, it was a relief to go, ‘Okay, I can just live, I can just be myself.’

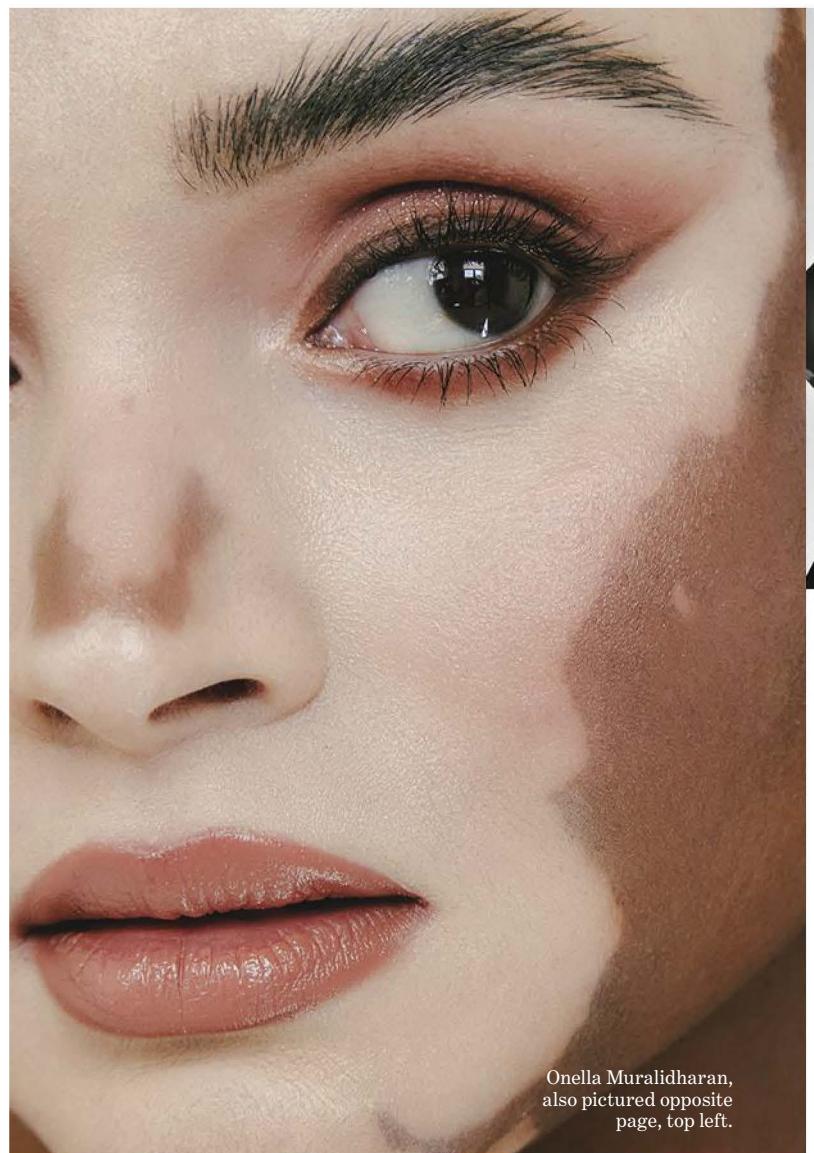
“Now I understand I don’t need to be cured. This is just how my skin is and always will be. Of course, I will always sort of look out for the other medical things that come along with having an autoimmune disease, like being immunocompromised. But outside of that, I’m lucky to accept myself as I am.

“As for my changing skin, at the moment, I just find it fascinating. When I was younger, I remember looking at the skin between my top and middle knuckle, and noticing those marks had travelled further and further down. I remember thinking, ‘Oh no, that’s a bad thing.’ I was really conditioned by my parents. But now, I understand it doesn’t really matter.”

Tayla Clement, Moebius syndrome

“I was born with a rare neurological disorder called Moebius syndrome. It affects my sixth and seventh cranial nerves, and that means that my eyebrows don’t move, my eyes don’t track from left to right, and my upper lip doesn’t move, which means I ‘can’t smile’. For so long, that’s what I was told. Not only by doctors, it’s how people used to bully me. ‘Oh, there’s the girl who can’t smile.’ But I definitely can smile. It’s just my own smile.

“I pride myself on the fact I have Moebius syndrome. But it wasn’t always that way. There wasn’t a time in my life where I was



Onella Muralidharan,
also pictured opposite
page, top left.

not being bullied. As I got older, I just became more and more aware that I had ‘something wrong with me’. When you’re young, you’re impressionable, you just believe what everyone else says about you. I was in this mindset for the first 20 years of my life.

“When I was 11 or 12, I had a super-invasive operation to try to ‘fix’ my smile. It was eight hours long – they took tissue from my thigh and inserted it from the corners of my mouth up into my temples. In my head, I thought it was the answer. If I get the surgery, I’m not going to get bullied anymore. I don’t think I was ever told that it didn’t work ... But I remember, six days after the operation, I looked in the mirror for the first time. I got this massive lump in my throat. I’ll remember that feeling forever, because I think I fully realised that it hadn’t worked.

“At 20, I was so incredibly depressed, I had no hope, I hated everything about my life, including the fact that I couldn’t smile. I had this voice in my head, saying, ‘You’ve got two paths you can go down. You don’t know how it’s going to turn out, you don’t know what’s going to happen, but at least you’re gonna try.’ I think people think it happened overnight, but it didn’t. I spent the good part of three or four years working tirelessly to make sure that I was creating these new habits. Now, I know who I am. I know what I want out of life. I know what I have to offer other people. And I think in that sense, I’m unshakable. There’s really nothing anyone could say to me to deter me from the fact that I know I belong here on this earth. I was born the way I was for a reason. And I’m so grateful for that because it allows me to help others. My smile is what makes me, me.”



Remi Tsunashima, eczema, topical steroid withdrawal (TSW)

"When I was little, my mum used to give me spare shirts to go to school with so that I could change, that's how bad my eczema was. Fast forward to high school, I was using steroid creams a lot and my skin was well under control. And at that point, I had no idea what topical steroid withdrawal, or TSW, was, until I came across a video of a girl going through it. I started looking into it myself and found out it's a drug withdrawal that happens to people using steroid creams over a long time.

"When you're pregnant, you have to stop using steroid creams. I started thinking about my future and I thought, 'I don't want to go through this during pregnancy.' After making that decision, I went cold turkey and almost overnight, my skin went into withdrawal. I was covered in rashes and open, flaking skin. Wearing my clothes hurt, the wind hurt, I couldn't lie down on the bed at night to sleep. My mum would come and visit on her days off and wash my hair for me, because it was too painful for me to do it myself. I quit my job, I didn't go out very often, I could not make eye contact with anyone. I was constantly looking down.

"Nearly a year into TSW, my skin wasn't getting better. When I started talking to my parents about what I should do, I felt so lost. Something that my dad said really sunk in. He said, 'Just like how people need water to survive, some people need medication to survive. And that's okay.' That changed my perspective. When the doctor saw me, she was really worried about the infection that I had – that's how I ended up in the hospital. They started me on wet wrap therapy, and they put me on an immunosuppressant.

"During TSW, showering was a traumatic experience for me, because it was so painful to stand under the spray. In hospital, I had a pain-free shower for the first time in a year. It was something that I was dreaming of doing after healing from TSW, I was bawling my eyes out.

"TSW is not a linear healing process. One day you get better and then the next day you flare up. It's unpredictable. Going through TSW, I realised my body's not my enemy. It's on my team. During TSW, I used to look back to my old photos, wishing that I was that girl again. But after going through TSW, I was able to really love myself and appreciate my body for all that it is – and, yes, even the things it isn't."

Jordan Lambopoulos, Crohn's disease

"Prior to my diagnosis, I had never heard of Crohn's disease. But after being diagnosed at nine, that changed quickly.

"I was on a form of chemotherapy for three years. I got to the point where, because my disease was not responding to medication, I had open bowel surgery when I was 16. I have since undergone 13 separate surgeries on my bum because I live with perianal disease, and I also have a colostomy bag. Just recently, I underwent a stem-cell transplant, which has never been done for Crohn's before in Australia.

"To live with, Crohn's is incredibly unpredictable. It's very difficult to adapt to and it's very difficult to form any sort of routine. In the past six months to a year, I've gone from being someone who can, on the exterior, look healthy – Crohn's is known as an invisible illness – then in the past year, having a colostomy bag, losing all of my hair, losing most of my eyebrows ... When I came out of the hospital from my stem-cell transplant, one of the first things I noticed when I looked in the mirror, was that I didn't recognise myself. When I was going through the transplant, it was different. I was medicated, I was too busy focusing on surviving that I didn't bother looking in the mirror and thinking about how I looked. But when I got out of hospital, I had lost 10 kilos, I had no hair, no eyebrows. Even now, I find it hard to come to terms with how I look. It still doesn't feel like me, the me that I know. But I guess something that I really did learn was that our identity should not depend on our appearance, because our identity is so much more than that. Our identity is in the things that make us smile, the things that make us laugh. It's in our brains, in our souls, in our hearts, the way that we treat others.

"I've always been big on advocacy and talking about my condition, because I think it's something that's so stigmatised, and we need to talk about it more, especially the things like having a colostomy bag. If people feel ashamed, they feel stigmatised, they feel isolated. When I was 15 years old and had my first bowel surgery, I said to the surgeons, if you are going to give me a bag, don't bother waking me up. Because I would have rather died than have a colostomy bag. And now at age 25, I'm trying to make the content that I would have liked to have seen when I was 15 years old and facing that prospect, trying to be the person that I needed at the time."



Emma Lewisham and *Vogue* Australia's Jessica Montague.

Talk of the town

Just 48 hours prior to the annual *Vogue* Codes Summit at Carriageworks on June 24, influential women from across STEM, business and fashion gathered in the North Building at the Art Gallery of NSW for *Vogue* Codes Visionary Women's Dinner. After guests were seated – among them Summit speakers and other luminaries from previous years such as Jane MacMaster from Engineers Australia and Maggie Hewitt of Maggie Marilyn – journalist and MC for the evening Melissa Doyle AM delivered a warm welcome. *Vogue* Australia's executive editor, Jessica Montague, also greeted the crowd on behalf of *Vogue*, before former NSW premier and managing director of enterprise, business and institutional at Optus, Gladys Berejiklian, took to the stage. During the panel discussion, Leah Balter, chief information officer at Bunnings, associate professor Noushin Nasiri, head of the NanoTech Laboratory at the school of engineering at Macquarie University, and Dr Vanessa Pirotta, wildlife scientist and science communicator, discussed the pivotal role women play in the STEM fields.



From left: Melissa Doyle, Leah Balter, Noushin Nasiri and Dr Vanessa Pirotta at the Visionary Women's Dinner.



Below: Melissa Doyle AM.



Above: Maggie Hewitt. Below, from left: Matt Williams, Alexandra Sloane and Gladys Berejiklian.



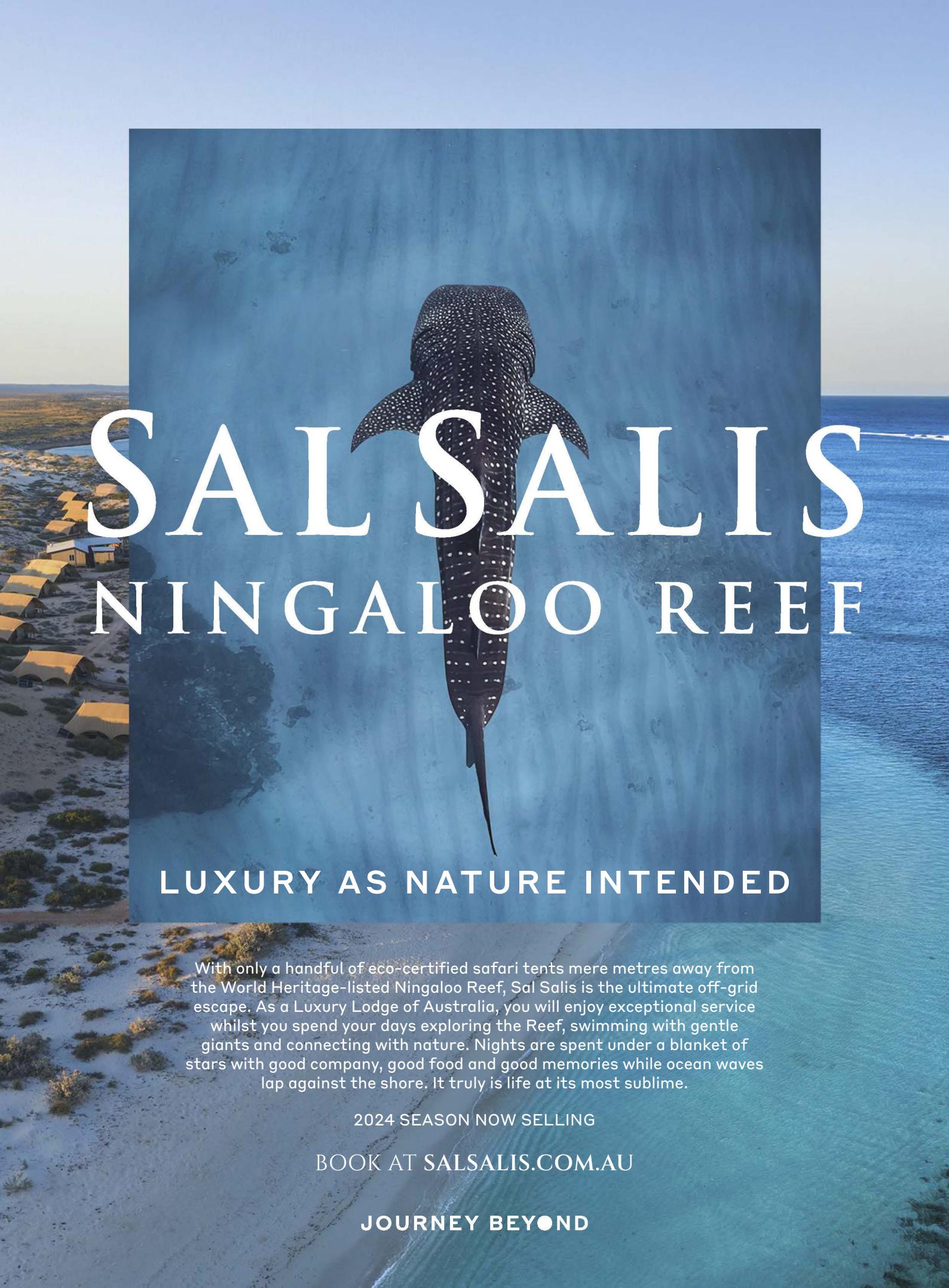
Tables at the Art Gallery of New South Wales for the Visionary Women's Dinner.



Smart set

This year's *Vogue* Codes Summit, presented by Optus and supported by Audi with event partners Frank Green and Dress for Success, saw 700 attendees flock to Sydney's Carriageworks for a day of inspiring discussions with some of the brightest women in STEM. *Vogue* Australia's editorial director and publisher Edwina McCann greeted the crowd before Optus vice president of people and culture, Kate Aitken, delivered her welcome. Emceed by *Vogue* Australia's Jessica Montague, event sessions tackled topics ranging from technology and the future of the planet to medical innovations and the second space age. Between talks, guests were invited to visit one of the sponsors' immersive activations, including Optus in collaboration with Samsung's LinkedIn headshot photo studio, an up-close look at Audi's Q5 55 TFSI e model, Dress for Success's clothing drive and an interactive stall from You're In Good Company. Treats were served up by Sonoma Bakery, while Frank Green provided hot coffee in enviro-friendly cups and water in reusable bottles. Archie Rose and Penfolds rose to the occasion with the tipplers for networking drinks before speakers retired to their suites at the Ovolo Hotel.





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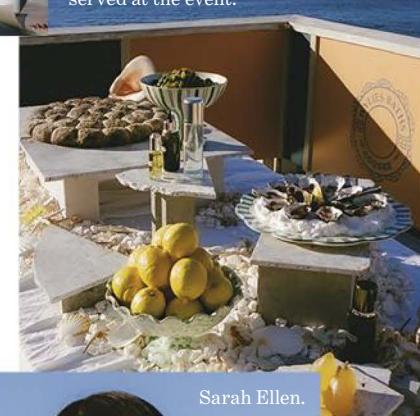
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Left, from left: Kalfus, Sarah Munro of Sarah & Sebastian and La Mer's Fiona Giovenco in conversation.

Shore pleaser

Wylie's Baths in Sydney's Coogee was the perfect setting for La Mer's intimate soirée with *Vogue*, La Mer by the Sea, hosted by *Vogue* Australia's executive fashion editor Emma Kalfus.

The luxury skincare brand is known for its strong commitment to ocean conservation while underwater ecosystems are key in creating its most prized product: Crème de La Mer, a moisturising cream that speeds up skin restoration through ocean kelp, which is included in its signature Miracle Broth ingredient.

Guests lunched and sipped on wine before browsing the flagship products from the 73-year-old brand. But it was the new Moisturizing Soft Crème that took centre stage, the advanced formula firming and

renewing skin from deep within through harnessing Miracle Broth's restorative qualities.

Belvedere cocktails accompanied a menu concocted by Sian Redgrave with dishes including tuna crudo, salt and vinegar potatoes with salsa verde and seared scallops with yuzu butter.

Sydney artist Gabrielle Penfold provided a seascape painting class, and Sarah Munro, co-founder of Sarah & Sebastian, spoke about the Xanthe Project, her company's pledge to donate \$1 million to ocean conservation efforts over the next decade.

Guests departing at sunset were gifted a bounty of covetable products from the brand, housed in one of Casa Catinella's cult-favourite straw bags.



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Leo

23 July-23 August

With your ruler the Sun plus Venus and a New Moon in your sign, you're a magnet for all good things now. Even so, relationships could deplete your energy under the Full Moon's beams and your self-esteem may take a dive. Retrograde Mercury gives you a second chance to put things right, so focus on details and you'll reap what you sow with money and with partnerships.

STYLE ICON: Shalom Brune-Franklin

Scorpio

24 October-22 November

You might feel you've come home now, or may seek a new lifestyle that suits you better. A New Moon suggests empowerment, respect and rewards at work but, as Mercury hits reverse, reconsider who you trust and deep dive into any unresolved issues to head off insecurity. Consider cutting toxic ties as a rare second Full Moon hints at freeing yourself from guilt trips.

STYLE ICON: Katy Perry

Aquarius

21 January-18 February

A Full Moon in your sign says let others do the heavy lifting. Venus and a New Moon bring a fresh start in a close current liaison or a potential new hook-up, and commitments may be intense so Mercury retrograde hints that a money set-up may need a rethink. Your ruler Uranus hits reverse, too, bringing calm at home as a second Full Moon adds acceptance and fulfilment.

STYLE ICON: Elizabeth Olsen

Taurus

21 April-21 May

The Full Moon's beams could bring career fulfilment now or it may be time to move on to more stimulating challenges. Regroup at home where the Sun, your ruler Venus and a New Moon offer a "look at me" lifestyle makeover. Friends may discourage your love and creative aims, but Mercury retrograde brings a learning curve that helps you do what you do but do it better.

STYLE ICON: Katherine Langford

Virgo

24 August-22 September

A Full Moon highlights health and work routines now, with Venus and a New Moon healing past emotional hurts linked to love. The Sun brings an energy boost and your ruler Mercury retrogrades in your sign to help re-evaluate your worth and who you are or want to be. A second Full Moon closes down partnership doubts, empowering you to be self-sufficient and optimistic.

STYLE ICON: Jennifer Hudson

Sagittarius

23 November-21 December

A Full Moon opens the floodgates for sharing TMI now. A New Moon puts your desire to gain public approval into perspective, and while your career is where you're set to shine, aim to harness Mars energy to make it happen and ignore any haters. With Mercury retrograde, relearn some life lessons and try to put home issues on hold to focus on epic career opportunities.

STYLE ICON: Sarah Snook

Pisces

19 February-20 March

The month's first Full Moon signals an overwhelmed mind, so lean into the current cosmic focus on health for a fresh approach to work and wellbeing. If others try to put you down now, Mercury retrograde offers a rejig of close relationships. Bathe in the power of the Full Moon in your own sign as the month ends, to let it wash over you and let a toxic commitment go.

STYLE ICON: Nathalie Emmanuel

Gemini

22 May-21 June

Too much "out there" and not enough "in here" could raise emotional issues now so focus on what you can handle, not what you can't. A home-versus-work clash could knock your confidence, but as the Sun, Venus and a New Moon power up the art of learning, your ruler Mercury retrogrades to let past creativity and imagination guide you to manifest your ideal future career.

STYLE ICON: Zoe Saldaña

Libra

23 September-23 October

The results of a quirky romance or a unique creative idea drop this month. It's time for fresh love and money challenges thanks to a New Moon plus your ruler Venus. Mercury retrogrades to help you rethink plans and Mars in your sign gets you ready to "just do it". Any toxic commitments get a big *adios* to let a phase of harvesting only the good things in your life begin.

STYLE ICON: Cardi B

Capricorn

22 December-20 January

Commitments around love and money are a big focus now under the influence of the Sun, Venus and a New Moon helping to reboot a relationship or your financial flair. Own your feelings and responses once Mercury turns retrograde. As Mars aligns with deep-diving Pluto in your sign, you have the freedom to live, love and create as you wish without justifying your actions.

STYLE ICON: Aja Naomi King

Aries

21 March-20 April

An ingenious ambition is ripe for success now. Share some empathy with your go-to crew and let romance begin with the Sun, Venus and New Moon signalling a fresh start with love and creativity. Despite a brief "I'm not good enough" vibe, you're all about doing things right. Although turning retrograde, Mercury will ultimately help you move forward with work and health.

STYLE ICON: Anya Taylor-Joy

Cancer

22 June-22 July

This month's Full Moon targets security, commitments, sensuality and power plays. A New Moon puts you on a new financial path and, while Venus brings a desire to spoil yourself, an inner voice may tell you you're not worth it. Reset the way you talk to and about yourself as Mercury flips into reverse, with a rare second Full Moon helping you release emotional baggage.

STYLE ICON: Eve Hewson

Fields of gold

Nature held a precious place in the eye of Tiffany & Co.'s trailblazing creative Jean Schlumberger, as seen in this shining exemplar: a patchwork of sun-warmed fields studded with glittering, in this case diamond, daisies.



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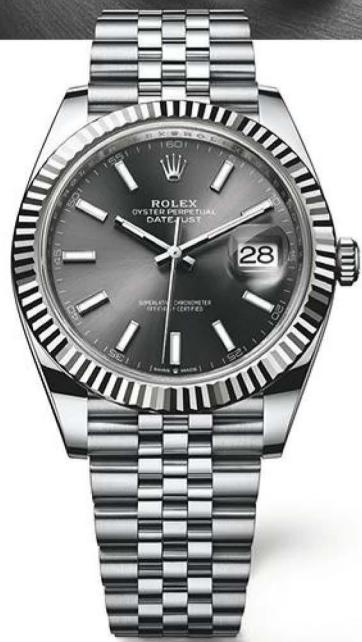
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